

# PAX CTHULIANA

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Warning: This book is meant for mature readers due to certain graphical content and descriptions.

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This book is a work of fiction. Names, characters, businesses, places, events and incidents are either the products of the author's imagination or used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental or fictitious.



## WHAT IS PAX CTHULIANA?

***Pax Cthuliana*** is a dramatic scenario designed for experienced players set in the world of H. P. Lovecraft. Through investigation, puzzle solving, time travel, knowledge of the Mythos, situational music, timed events, and horrible scenes, the players and their investigators will experience an interactive and unique scenario—an epic mini-campaign playable in one gaming night.

The setting is London, 1927. The scenario may be played as a standalone event or incorporated into an ongoing campaign—preferably its end, as the very world itself may collapse should the investigators fail. This book is divided into seven parts:

Introduction Parts 1-3: Discusses the story, game mechanics, the unique puzzle, skill use, etc.

The Prelude: A non-interactive sequence which establishes and frames the entire scenario.

Opening Scene 1-3: Three scenes which put things into motion.

Clue Scenes 1-3: Where the investigators follow their leads.

Character Scenes 1-3: Where the investigators have some revealing meetings.

Story Scenes 1-3: Where the investigators unveil the horrible truth, and try to save the world.

End Parts 1-3: Facts & Fiction, handouts, backer list, about the creators etc.

We strongly recommend the Game Master read the entire book once before taking notes and preparing for playing. This will make it much easier to set the game up. The book is written with this process in mind and has a story-like narrative designed to be easily envisioned as you read through it.

One last thing; Mark Twain once wrote, “Get your facts first, and then you can distort them as much as you please.” With that advice in mind, we have taken some historical and literate liberties to heighten the drama and make it all work together. To that end, we ask that if you spot any of these liberties, that you run with them rather than see them as a source of frustration as the players will most likely not know of, or notice, them during playing. We’ve included a Facts & Fiction section at the end of the book if you’re interested in where we took these liberties.

Welcome to ***Pax Cthuliana***.



“We live on a placid island of ignorance in the midst of black seas of the infinity, and it was not meant that we should voyage far.”

*H.P. Lovecraft*



## INTRODUCTION PART I: PRACTICAL INFORMATION

### Use of 'Character', 'Investigator', and Pronouns:

Throughout this book, we use the term 'Player' to refer to an actual player of the scenario and the terms 'Character' and 'Investigator' to refer to the character that player is playing. For simplicity, we use 'he' and 'him' in our examples when referring to a player or character.

**Number of Players:** Groups ranging in size from two to five players have tested this scenario. Responses suggest the number of players have some impact on the scenario. Two players are probably not enough, as there are too many clues and puzzles for them to handle, and the dynamic between the investigators tends to fall short with only two players. Three players are better, but four or five are perfect. There is always enough going on to involve everyone, and should someone be more active than others during some scenes, the others can work in the background mulling over the clues gathered thus far.

### Knowledge of the Mythos:

This is a scenario meant for experienced players. They need to have some scenarios under their belt, as well as some basic knowledge of the Mythos. If they have never heard of R'lyeh before, then this scenario is not for them. Yet.

**Game system/skill use:** In short, any relevant game system works with *Pax Cthuliana*. Alternatively, the scenario may be played almost exclusively using the players' knowledge and ideas; when the investigators come upon a room full of clues, the Game Master should hand out the clues based on the investigators' skills and knowledges rather than having the players roll their characters'

Search, Luck or Library Use skills to find the 'correct' clues. This allows the players and their investigators to conduct the investigation without getting too bogged down in dice rolls.

The purpose of *Pax Cthuliana* is to create a special atmosphere where the Mythos feels eerily alive everywhere. As such, rules and skills are less emphasized so as not to 'disturb' this aim. The use of skill rolls may be suggested in some scenes, but only to give alternative approaches to different situations—and never to interfere with the atmosphere.

### H. P. Lovecraft: *Pax Cthuliana*

is a work of fiction inspired by the American author Howard Philips Lovecraft (1890-1937). Much of his fiction, available in the Public Domain, influences the material in the scenario (the *Necronomicon*, Cthulhu etc.) *Pax Cthuliana* is not produced under any license and uses its own illustrations and ideas based on that universe.

**Secrecy:** There are a few 'shocks' throughout this scenario; the biggest one occurring at the very beginning during the Prelude. The scenario also involves the solving of puzzles, the players having to find and connect matching symbols. As such, keep hidden as much as you can of the scenario

before running it. In fact; even keep the front cover itself hidden, and do not show it before the end of the Prelude (where the scene it depicts is from). Throwing unknowing and unprepared players (and investigators) into the chaos creates a dramatic effect, keeping the players shocked and thrilled throughout the scenario.





## INTRODUCTION PART 2: THE SCENARIO

### The story in brief

*Pax Cthuliana* differs from other scenarios of Lovecraftian investigative horror in that the investigators are not faced by some nefarious cult whose members worship some dread, alien god and are dedicated to bringing about the end of the world in his name. Rather, the investigators have a premonition of a terrible disaster and must gather the clues and pieces necessary to solve a puzzle which will prevent that disaster from coming about.

The story starts *in medias res* with the investigators atop St. Paul's Cathedral in London. In this Prelude, the players are given a puzzle by the Game Master and soon realise that their investigators need to find a specific combination to prevent something horrible from happening. They will fail at this point. The Prelude ends with Cthulhu himself appearing and the investigators going insane or being killed, if not both.

Once the Prelude ends, the scene suddenly shifts to some days earlier. Now the players and their investigators have agency to act and investigate. This is when the scenario proper begins.

Early on, the investigators will come upon a pile of clues. There are no skill rolls involved in their discovery; the players and their investigators will have to sort things out themselves and understand the importance and relevance of each one. The clues will eventually lead them to places like the British Museum and Hanwell Asylum, and to characters like Aleister Crowley and J. R. R. Tolkien.

Throughout the scenario, the investigators will collect 'puzzle pieces'. Each is a powerful sigil which when arrayed in the correct order can prevent the outcome of the Prelude from happening, that is, the emergence of Cthulhu. To complete the puzzle, they both must connect and sort clues they have gathered throughout the scenario, as well as physically put together a real puzzle (represented in the shape of a pentagram in six parts with 20 unique symbols).

At the very end, the outcome of the scenario—whether or not the summoning of Cthulhu has been prevented—depends on how successful the players and their investigators have been in uncovering the clues and piecing together the puzzle. It is up to the Game Master's judgement to determine this level of success. Have the investigators been successful and prevented the summoning of Cthulhu? Or have they unknowingly pieced together the dark ritual that instead summons Cthulhu and they go mad realizing that the events of the Prelude happen because of them?







As a one-shot, either would be a fitting end to ***Pax Cthuliana***. If the scenario is being run as part of a campaign, you may want the investigators to survive. Advice is presented throughout the scenario to help the Game Master run the scenario run as a one-shot or as part of a campaign. You should feel free to heed or tweak this advice as needed. In addition, several storytelling techniques are employed to make running and playing ***Pax Cthuliana*** a unique experience. These are explained below.

### The Prelude

***Pax Cthuliana*** begins with a Prelude consisting of a short cutscene; a non-interactive sequence which frames the entire scenario and which the investigators will revisit at the scenario's climax. Such cutscenes are quite normal in video games, but rather rare in tabletop role-playing games (at least on such a dramatic level). The use of such a cutscene is an essential part of ***Pax Cthuliana***.

To prepare yourself (and the players) for this cutscene, there is an entire section devoted to discussing why's, what's and how's concerning this Prelude.

### Extended Scenes

If planning to complete ***Pax Cthuliana*** in a single gaming night, you should stick to the scenario as written. If you plan to make ***Pax Cthuliana*** into a mini campaign, several 'extended scenes' have been added to many of the scenario's scenes. These will add more options, lead to more investigation, etc., but also lengthen the scenario considerably. If you cannot decide what to do, drop the extended scenes, as they are not 'necessary' to play the scenario (the other scenes, on the other hand, are mandatory and contains information vital if the investigators are to complete the scenario).





## Puzzle/Sigil

As previously mentioned, the investigators will collect ‘puzzle pieces’ throughout the scenario. This is represented by a physical puzzle found in the handout section of this book (‘End Part 2’). You need to have the puzzle prepared prior to running *Pax Cthuliana*. If you were one of our Kickstarter backers, you have the PDF version of this book (either alone or with a softcover/hardcover edition) and can simply print out the puzzle and cut it out. Alternatively, you could also download it from the Internet (at [www.drivethrurpg.com](http://www.drivethrurpg.com)) or photocopy it.

The puzzle is in the shape of a pentagram divided into six parts—a centre piece surrounded by the five tips of the star. Each tip has a unique symbol on each of its three sides. The centre piece has unique symbols on each side where the tips may connect (look at the puzzle in the back if is confusing).

As the scenario unfolds, the investigators will discover which symbols connect to each other. If none of the clues are discovered, there are 243 potential combinations of the centre piece and the five tips. By the climax of the scenario, the investigators should ideally have found sufficient clues to reduce this to just three potential combinations. If successful, the investigators’ deductive efforts will have created the right Sigil to prevent Cthulhu from appearing.

The investigators will only have all of the puzzle pieces in their possession three times during the scenario.; during the Prelude, during the ‘Story Scene 1 – The Spell’, and during the (‘Story Scene 3 – The End(s)’; all times on top of St. Paul’s Cathedral. Details regarding this are in the relevant sections.

PS.: If you were one of our Kickstarter backers, you will have had the option of buying a real puzzle made of stoneware clay. That puzzle is identical to the one in this book, except it looks sooo much cooler! If you’re among those with that puzzle, ignore the paper variant in this book.



## St. Paul’s Cathedral

St. Paul’s Cathedral in London plays a vital part in the story. In *Pax Cthuliana*, the cathedral works as a massive Sigil that prevents Cthulhu from appearing. This is because an unseen and powerful binding spell is inscribed on its rooftop.

Long before any cathedral or building was erected on the spot, this magical spell was inscribed on the ground, its purpose known by the earliest humans to settle the area, then kept secret by the druids, and later followed by secret societies working against the Great Old Ones.

In 1663, the English architect, Christopher Wren (he would not be knighted until 1673), discovered that the current Sigil atop the old, medieval St. Paul’s Cathedral was weakening due to errors made during its inscription, it having been copied and interpreted again and again for generations. He knew he had to consult earlier sources to find the correct symbols. In 1665, he was able to locate a potential source for the correct inscription, a copy of the original *Necronomicon*—the Arabic *Kitab al-Azif*—in Paris.





During his stay in Paris, while planning how to restore the Sigil, Wren devised a dramatic solution; the entire St. Paul's Cathedral had to be built anew in order for the symbols to be drawn and the sorcery to work once again. Upon his return, Wren orchestrated the Great Fire of London of 1666, ruining the old cathedral (and two-thirds of London into the bargain).

Wren's ties to the English crown ensured that King Charles II would appoint him King's Surveyor of Works in 1669 and place him in position to restore not only fifty churches across the capital, but also redesign and rebuild St. Paul's Cathedral. This time, with symbols learned anew from his time in Paris, Wren could ensure that the Sigil would last for hundreds of years. That is; until the investigators, unfortunately, discover that the Sigil is weakening and about to wear out in a few days' time... They need to create the Sigil anew, a task represented by piecing together the symbols in the correct configuration.

**A final note:** On three occasions during the scenario, the investigators will be on top—or

on the roof—of St. Paul's Cathedral. During the Prelude, during a 'Spell' scene ('Story Scene 1 – The Spell'), and at the very end ('Story Scene 3 – The End(s)'). At no point is the term 'top' or 'roof' distinctly explained in the context of St. Paul's Cathedral.

During each of the scenario's playtests, players just took the terms 'top' and 'roof' to mean... 'top' and the 'roof' and their imagination filled in the rest. If you (or a player) really wants a specific location, just pick one at St. Paul's Cathedral (the Golden Gallery, the Stone Gallery, the dome itself...). However, no play tester questioned what we meant by 'top' or 'roof' and we never had to explain what we meant. You probably will not need to either.

### Use of music

Imagine a horror movie without music; or any movie genre for that matter. It does not work very well. Even in the era of silent films, there was a pianist or orchestra in the movie theatre to accompany the film. The same counts for video games, TV-shows, practically any entertainment, including role playing games. You want music in the background while playing.

Music helps to shape our emotions, create feelings, it may soothe us, it may scare us. Music alone may transport you to distant worlds, forgotten memories, rip open old scars, or create tears of joy.

When I got my hands on the *Bram Stoker's Dracula* soundtrack in 1992, I really understood the importance of having the right music in the background while playing role playing games. We played *Advanced Dungeons & Dragons*, *Call of Cthulhu*, and *Twilight 2000* at the time, and as a GM I often spent more time finding suitable tracks to play in the background than planning the scenario.

*Pax Cthuliana* began as a music track. This was the track 'Mountains', featured on the *Interstellar* soundtrack by Hans Zimmer. Zimmer has been a





favourite composer of mine for eons and I cannot recommend him enough. With ‘Mountains’, I heard a dramatic score with waves crashing. I knew I wanted to incorporate that somehow into a scenario. Slowly, *Pax Cthuliana* came to life.

Before, I used music scores as a background layer to accompany the scenes in my games. With *Pax Cthuliana*, I wanted the music to be in the foreground, shaping the scene.

At three key events during the scenario (all three times on the top of St. Paul’s Cathedral), music plays such a role. Three specific soundtracks heighten the mood and accompany the situation, as well as function as a time limit for the investigators to complete certain tasks. The soundtracks are not provided with this book but are easily found on any musical service like Spotify, iTunes, Google Play, or YouTube.

The three tracks you need to have available, are:

‘Mountains’ by Hans Zimmer, as featured on the *Interstellar* soundtrack.

‘The Wormhole’, also featured on the *Interstellar* soundtrack.

‘The Place of all Fears’ by Trevor Morris, as featured on the *Dragon Age: Inquisition* original game soundtrack.

You will know while reading the relevant passages and listening to the music why those songs are selected (and when they are needed). Their ‘timer’ function is an essential part of this.

The songs come at specific, defined times, so you know when they are needed. You still need to prepare; have the songs ready. I have used Spotify to prepare my songs when playing the scenario; a track list for ‘background music’ and another for ‘special events’, making it easy to change when necessary. You could use any musical service you would like, such as iTunes, Google Play, or YouTube. If you cannot, or will not, use those three specific tracks, that is okay. In my opinion,

it could lessen the experience of running and playing *Pax Cthuliana*, as the three scenes are written specifically to be accompanied by the three tracks. You will also lose the ‘timer’ function the three tracks have.

Some final words concerning music: You may have been one of the Kickstarter backers making *Pax Cthuliana* a reality. If so, you also helped us reach a stretch goal that provided a custom-made soundtrack for *Pax Cthuliana*. Yes, that’s right; specific events and characters had their own tracks composed by the brilliant and multi-talented Even V. Røssland; the very same Even who together with myself form TSG – Two Starving Gnolls RPG production company.

The custom-made soundtrack is available free for all backers (and for purchase for others) and consists of eight specific tracks. As you read the scenario and see the track list, you will know which track belongs where. You may also use them as a ‘reference’ only; listening to the track ‘Angel’s Theme’ while reading about Megan ‘Angel’ Schneider, gives a good understanding of how she is; maybe better than playing it during the scenes she is in. One final piece of advice, though: As you prepare for playing *Pax Cthuliana* and the players find their seats around the table, correct their investigator sheets, etc., play the track ‘The Slumber’ in the background. It is a foreboding, both in title and style, what’s waiting. Cthulhu’s slumber is about to end.

Jarle Haktorsen – author of *Pax Cthuliana*.





## INTRODUCTION PART 3: CTHULHU IN LONDON?

*Pax Cthuliana* has an alternate story for Cthulhu's whereabouts; that the original *Necronomicon* in Arabic (allegedly lost, but will be rediscovered by the investigators in this scenario), did not mention R'lyeh at all, but referred to 'Ar-lun' instead. During the course of their researches, the investigators will learn that Ar-lun is an old name for London.

This deviates from what is regarded as 'official' Mythos, which states that Cthulhu landed on the Earth some 350 million years ago, and with the help of Deep Ones, created R'lyeh on a landmass in the Pacific Ocean. Some 50 million years later, R'lyeh sank beneath the waves imprisoning Cthulhu where he still 'waits dreaming' to this day. In the short story, 'The Call of Cthulhu', the Norwegian sailor, Gustaf Johansen, encounters a part of R'lyeh, as an upheaval on the sea floor thrusts up a portion of the sunken landmass.

So how did Cthulhu 'end up' in London? Sincerely, it does not matter. This is Pax Cthuliana; not your ordinary scenario. The players will all be experienced players of Lovecraftian investigative horror, but will most likely never have encountered Great Cthulhu himself before. Therefore, I wanted to create a story where he was the main adversary, and I wanted to do it through shock and awe. Throwing him in the players face from the very beginning in London while they hopelessly piece together the puzzle atop St. Paul's Cathedral will leave the players shocked, exhausted, and thrilled, ready to start the game. Their minds will not be focused on what Cthulhu was actually doing in London; they will be focused on what the hell is going on and, "How are we going to stop it!?"

However, if you 'must' have a 'plausible' reason or solution explaining how Cthulhu could end up in London that correlates with the 'official' Mythos, here are some ideas. I do encourage you though not to elaborate or discuss this with the players unless 'forced to'; the 'how' is not relevant to the story; the quest to stop Cthulhu is.







- The first solution could be through magic. Maybe there is a *Call/Dismiss Cthulhu* spell at work? There exist several ‘Call’ spells and maybe the Sigil summons Cthulhu to London and St. Paul’s Cathedral?
- A second solution could be that Cthulhu himself is no longer in R’lyeh under the Pacific Ocean. In the story ‘The Call of Cthulhu’, Johansen manages to drive a large boat into Cthulhu’s head, causing it to explode into gas, only to reform itself afterwards. This happened in 1925. Maybe Cthulhu has been ‘living’ in gas form or whatever somewhere the last two years and is now able to manifest himself?
- A third solution could be a little white lie; that London was part of a landmass which 350 million years ago actually was in the Pacific, but due to continental movement has shifted its position to where it is now.
- As such, Cthulhu indeed landed in what was then the Pacific, but as the continents moved through thousands of millennia, the sunken R’lyeh moved along, and is now located under England (a terrible revelation discovered by the early druids).

Or just stick to the story in *Pax Cthuliana*; Cthulhu has never been in R’lyeh below the Pacific Ocean; he has been in Ar-Lun below England, which from the very first translation of the original Arabic manuscript into Greek in AD 950 was erroneously translated as ‘R’lyeh’ and attributed to a place in the Pacific. This erroneously geographical position has since taken hold, but since the druids in England discovered the truth four thousand years ago, it was written down in the original *Necronomicon* and discovered by Christopher Wren. Now, it is up to the investigators to rediscover the truth and do something about it.



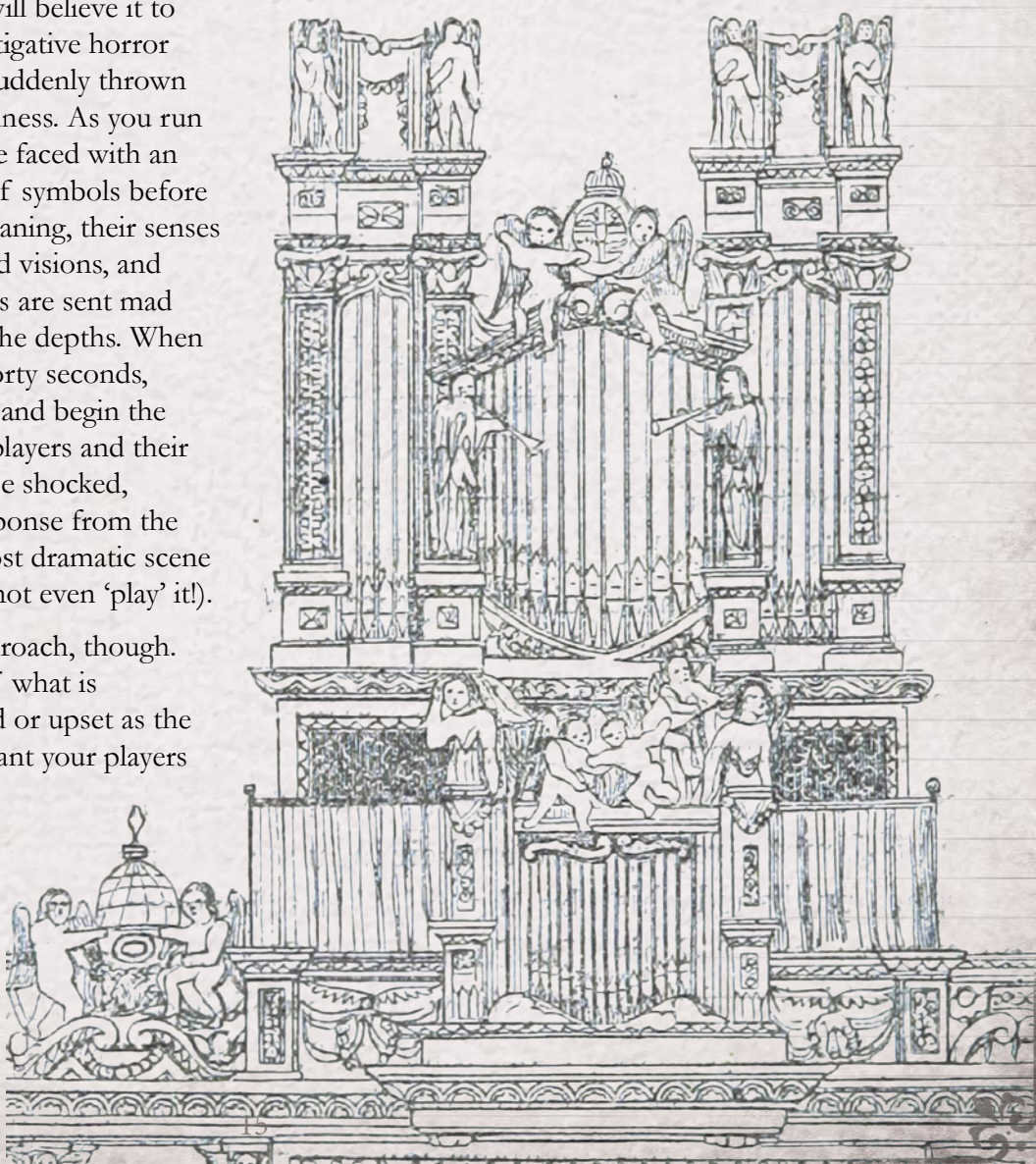
## PRELUDE

As explained in the introduction, the Prelude is a cutscene meant to establish and frame the entire scenario. By playing through the Prelude, the players and their investigators will understand what is at stake; will see—and hopefully remember!—some of the puzzle pieces and symbols which they have just been handling; but most importantly they will be thrown into cosmic horror from the very start and realise that this is no ordinary scenario of Lovecraftian investigative horror.

There are two ways in which you can run the Prelude: either you prepare your players or you don't. You know your players best, so the choice is up to you. What I have found works best (for my groups at least) is not to prepare the players. This is so that when they come to play *Pax Cthuliana*, the players will believe it to be a 'normal' Lovecraftian investigative horror scenario and unprepared to be suddenly thrown into chaos, destruction, and madness. As you run the Prelude the characters will be faced with an impossible situation—an array of symbols before them with no idea as to their meaning, their senses bombarded with impressions and visions, and one after another their colleagues are sent mad as Cthulhu himself raises from the depths. When it is all over three minutes and forty seconds, you can cut to Opening Scene 1 and begin the game proper. At this point, the players and their investigators will—hopefully—be shocked, exhausted, and thrilled. One response from the initial playtests included “the most dramatic scene I've ever played!” (and they did not even ‘play’ it!).

You do take a risk using this approach, though. The players are not in control of what is happening and may be frustrated or upset as the Prelude plays out. You do not want your players

to start commenting during this scene, as this will distract everyone and even disrupt the mood and pace what is an important part of the game. If you suspect you have players in your group who may start ‘engaging’ during your performance with comments like “I draw my shotgun and aim for one of Cthulhu’s tentacles!”, “Is this the correct pattern of symbols?”, “What is this; why are you talking?!” or anything at all basically, you should warn them beforehand that the Prelude is a cutscene only. Yes, they are there as characters, but during the Prelude they are unable to affect or otherwise participate in the scene, other than by listening to what is happening and moving the puzzle pieces around.







Ultimately, it is up to you as the Game Master to decide what is best for your group. Of the two options, the ‘not preparing the players’ option works best with most groups though, as the players playing *Pax Cthuliana* will all be experienced role players, and will have the insight and understanding to realise what is going on and so just enjoy what’s happening and be more than eager to find out what the hell is going on.

And one last thing; if during the Prelude, the players at any time assemble the symbols into the correct pattern for the Sigil—due to pure luck—just forget it. You will likely be too engaged in running the Prelude that you will not notice it anyway, plus at this early stage in the scenario, the players will have no idea as to what is happening or what ‘combination’ of symbols they need to arrange, so the chances are unlikely that one player declares late in the game something like, “But this correct Sigil is the 29th combination we tried during the Prelude and you said nothing!” (Plus, such players are rare in any Cthulhu game, anyhow.)

### Some final words concerning the running of the Prelude:

You need to prepare. You need to have listened to the soundtrack several times. You need to have read and understand the scene that follows and time it correctly. In other words; you must practice. This may be at odds with your Game Mastering style, but is essential for this to work. As explained in the introduction, *Pax Cthuliana* is no ‘ordinary’ scenario and may not be a scenario that every Game Master is comfortable running. But if you go along with it, we guarantee you and your players a wonderful time.

Do not try to memorise all of the lines that follow; instead, after reading them once, read them through once more with the soundtrack in the background, following along to the music, and picturing the scene. It will be much easier to play the scene with your players if you’ve played it through in your head several times before. It is advised that you do not read out the text verbatim, but rather rephrase it so that you are comfortable with what you are saying.

P.S.: The numbers (00:00-00:40 etc.) describe the scenes in relation to the progress of the soundtrack. So 00:00-00:40 means the first 40 seconds of the track, 00:40-02:02 means from 40 seconds into the track to two minutes and two seconds into the track, and so on.





# THE PRELUDE - CONTENT AND TIME FRAME

## 00:00-00:40

It is close to midnight. You are standing on the roof of St. Paul's Cathedral in London. Standing alongside you is a woman you do not know (show them the picture of the woman in handout #24).

She is almost hysterical and shouts to you: "Hurry! The Portal is about to open! You only have two minutes left!" She points to a pile of regularly-shaped pieces of stone, each of which has several symbols on, and a series of slots on the wall which the pieces of stone seem to fit. (At this point, hand over all the puzzle pieces in no organized order to the players. Do not tell them what the puzzle is for or give them further information; just play the scene... If necessary, allow the players to arrange and rearrange the puzzle through the 'two minute' point of the soundtrack. It is not intended to be accurate, but to initiate a feel of urgency and push the players to begin solving the puzzle).

## 00:40-02:02

Suddenly the night sky is lit by a gigantic, shiny circle which appears above you. Then another appears over the city. And another. Faintly, in the distance you can hear the yells and screams of your fellow Londoners. Quickly, the circles start filling with water, from the edges to the middle. The woman points at the configuration of stones you have arranged and yells again, "That's not the right combination! Hurry, there's no time left!"

## 02:02-02:16

Then... one of the circles breaks and the water comes thundering down from the sky, crashing onto the buildings and streets below, drowning and crushing thousands of people killed in an instant.

## 02:18-02:34

Then the second circle breaks; the downpour becomes a deluge, filling London with water, leaving only St. Paul's to be still above water level.

## 02:34-02:54

A third circle breaks and the water continues to pour from the heavens... All of London is now underwater and there is no building to be seen to the horizon. Has the world been drowned? The water level is rising so rapidly, it is only a matter of seconds before it rises above St. Paul's and drowns you all. In what are your last moments on this world, the woman screams out in terror, this time pointing to the north.

## 02:54-end

When you stand and look in the direction she is pointing, you see that the earth itself has seemed to rise from below the swelling waters. Could this be the planet reacting to the sudden deluge, could it be striking back? Then you realise that what you see is not of this world. It is a living thing. Gargantuan. Tentacles flowing from its head. Alien. It is a living thing beyond your understanding. (Show them the front cover of *Pax Cthuliana*.) If you were capable of rational thought, it would be that the waters engulfing you are a blessed relief as Great Cthulhu submerges ...

## End of the Prelude



You then collect or ask to be given all the puzzle pieces, putting them behind your screen or otherwise out of sight for the players. Then change the music to something completely different and address one of the players directly, going straight to ‘Opening Scene 1’ of the scenario. This change of music, atmosphere, and involvement serves to keep the players on edge (and still a bit shocked).

The music you change to after the Prelude and the player you address needs some consideration and should be decided upon prior to playing the scenario. First, the music.

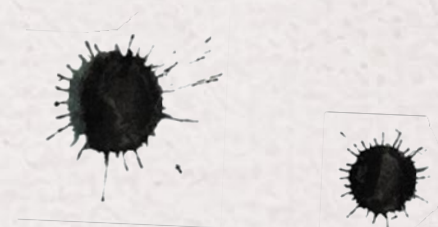
I chose the track ‘Message from home’ from the *Interstellar* soundtrack for several reasons. One, it completely alters the dramatic tone from the scene just experienced and lets the players ‘settle down’ in their minds again. Second, the quality of the track ‘grates’ a bit, possibly resembling something being played on an old gramophone player—perhaps the very one to be found in the selected investigator’s room. Third, being part of the *Interstellar* soundtrack, it contains elements recognisable from the other use of the album, creating somewhat of a coherence. You are of course free to choose another music score, but whatever you select, it should ideally be something calm and serene, as its most important effect is to draw the players and their investigators out of the chaos just experienced into something much more low-key.

Then, which player to involve in the opening scene? This depends on whether *Pax Cthuliana* is being run as a standalone or one-shot scenario or as part of an ongoing campaign. If *Pax Cthuliana* is part of—or the end of—an ongoing campaign, you might decide to select two characters; one an NPC from a previous campaign and the other an investigator playing *Pax Cthuliana*.

To explain; in the opening scenes of the scenario, the investigators will pay a visit to an asylum in order to talk to one of its patients. This patient has been confined to the asylum and declared

insane after having been exposed to Mythos. (Opening Scenes 1 & 2 explain how the patient behaves and what his or her flat looks like.)

Ideally, the patient should have appeared in a previous scenario or earlier in a campaign. Perhaps a former player character gone mad? A madman or mad woman from an earlier game? A friend or associate of the player characters whose experiences have sent him or her over the edge? Who exactly the patient is, is purely up to you. After all, you know best the endeavours and associates of your players’ characters. The selected player character should also have the closest ties to this patient, whether romantic, professional, or platonic.



**Very Important (!!):** For simplicity’s sake, the name John Doe is used at all times to refer to this madman (or woman). John Doe’s name should be changed to that of the NPC that the investigator knows, either someone already known from the current campaign—if encountered in a previous adventure, or informed that he knows—if the scenario is being run as a one-shot. In either case, the investigator knows John Doe and where he or she lives.

If running *Pax Cthuliana* as a one-shot (or if a suitable NPC cannot be drawn from an existing campaign), just establish that John Doe and the investigators are old friends, having investigated the Mythos together.

Once the decision is made, you will know which player and investigator to address in the opening scene, who they meet in the asylum, and the nature of the relationship exists between them. Now, you are ready to really begin the game.



## OPENING SCENE I - THE SCENARIO BEGINS



### Goal: Get the investigators involved

Okay. This is where the scenario actually begins; meaning that the players are more in control of what is going on. You will have changed the music to something completely different and as part of your preparation for *Pax Cthuliana*, will have decided which player to address. Then set the following scene (adjusting of course for the player character's gender):

The investigator is relaxing in his armchair at home. In his hand, a glass of whiskey. In the background, a gramophone plays. At this point, you might suggest that he is ruminating on the events of a previous adventure or encounter with the Mythos—maybe someone was lost, possibly something unearthly was seen, or perhaps someone was driven insane. Allow the player

and his character a moment for reflection before informing him that there is a gentle knock on the front door.

When the investigator opens the door, an errand boy, roughly fourteen years of age, will have an envelope for him. The errand boy will ask the investigator to confirm his name, check it against that on the envelope, and hand the envelope over. If asked, the errand boy, will say that he knows nothing of the contents, only that he was paid to deliver it. He will wait around for a tip (sixpence is sufficient) and then depart.

At this point, give the player Handout #1, the contents of the envelope. (You could also, prior to the scenario, put the note in an envelope and address it with the investigator's name to add a degree of verisimilitude when handing it over.)





The envelope is plain, of good quality, and marked only with the investigator's name on the front. Inside is a note which reads:

"Please come to Hanwell Asylum in Hanwell in order to identify one of our patients.

Do assemble your friends and associates as they may help in the matter. We would very much appreciate your urgency.

Regards, Dr. Sven Berglowe."

The investigator is free to do whatever he wants at this time, but should at some point be encouraged to assemble the other investigators and make his way to the asylum. There is no rush though, so give him the evening and following morning to attend to other matters, but eventually, he should assemble the other investigators and together they should make their way to the asylum.

Please come to Hanwell Asylum in order to identify one of our patients. Do assemble your friends/associates as they may help in the matter.

We would very much appreciate your urgency.

Regards,

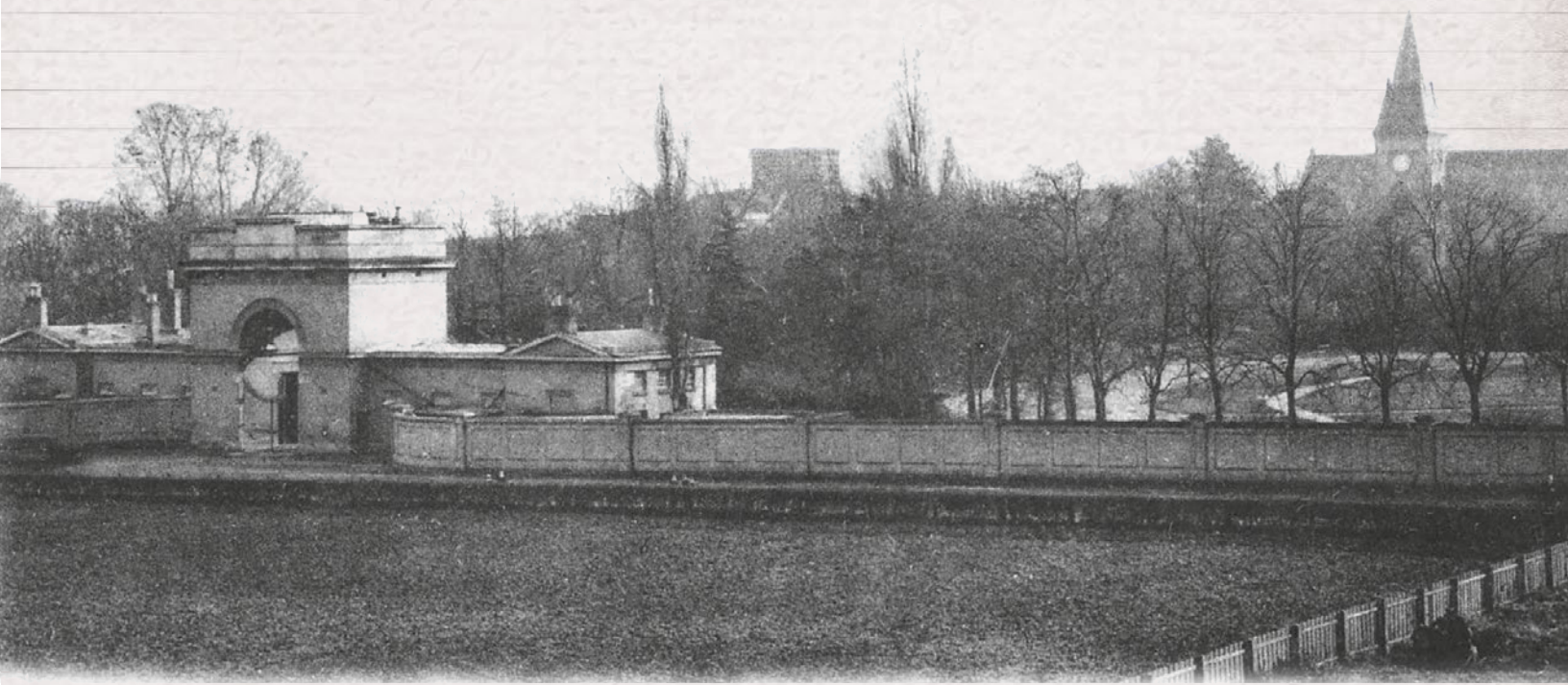


Dr. Sven Berglowe  
Ward Manager Hanwell Asylum

URGENT



## OPENING SCENE 2 - HANWELL ASYLUM



**Goal: Learn the identity of John Doe and maybe have a notion that R'lyeh is relevant in the story**

Hanwell Asylum stands adjacent to the village of Hanwell in Greater London, about 8 miles (13 km) west of Central London. Any investigator based in or around London will know of it and its location. The village is easily reached by car or public transport, there being a regular electric tram service to the village.

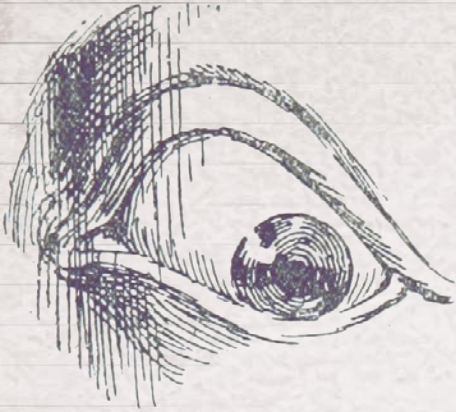
The asylum is massive, once the world's largest. The investigators will probably first notice its impressively elegant gatehouse, but the asylum itself stores its own chapel, bake house, brew house, cow house, and so on, in addition to the various wards, treatment rooms, and cells. Showing Doctor Berglowe's note to the attendants at the gate will grant the investigators admission to the asylum grounds. As one the gates swings

open, a gatekeeper will tell them to head straight ahead, then turn either left or right depending upon the gender of John Doe (male patients are housed in the left-hand ward, female patients in the right-hand ward). At the correct ward, the investigators are met by a young attendant who will lead them into the building and to Doctor Berglowe's office.

Doctor Berglowe's office has a fine view of the asylum grounds, but is very much a working office than a consulting room. The walls are lined with medical books and back issues of *The Lancet*, whilst on his desk is a heavy typewriter. When the investigators arrive, it is clear that he is working on an article or something as he is consulting several books on his desk. If asked, he is working on a book describing what he calls 'post-war syndrome', a topic he has experienced first-hand as medical officer during the Great War.







Doctor Berglowe is close to fifty years of age, bald with greying hair, with a stern expression on his face. Anyone with any military experience, will recognise that he has the bearing and composure of an army officer rather than that of a medical professional. When he speaks, it will be clear that Doctor Berglowe is not English. He has a slight accent—which some investigators might identify as being German, but he is in fact Swedish. Doctor Berglowe has lived in England for several decades and is a naturalized citizen.

Doctor Berglowe will thank the investigators for coming and express his hope that they will be able to identify a patient he has in his care. He will explain that the man in question, currently only known as John Doe, was discovered in Hyde Park four days ago (he cannot say where exactly where John Doe was found in Hyde Park). He was clearly out of his mind, repeating the same gibberish over and over, and ignoring any attempt to talk to him. Unable to identify him and given his obvious mental distress, the police decided that Hanwell Asylum was the best place for him.

Doctor Berglowe will provide a general description of John Doe if asked (provide a general description of the NPC you selected to be the patient) and give a medical diagnosis of John Doe's mental state—he is suffering from Schizophrenia. He will also readily show the investigators the note found in John Doe's jacket pocket, producing it from a desk draw and passing it to the investigator named in the note. He will say that this was the only thing that was found in John Doe's possession. He will not—and indeed is unable to—repeat the phrase constantly uttered by John Doe.

As with the identity of the patient, you will need to determine what contents of the note and what they refer to. Again, this will depend on whether *Pax Cthuliana* is being run as a one-shot or as part of an ongoing campaign.

If part of an ongoing campaign, the note should refer to a past incident or situation in which the investigator who has a relationship with John Doe was involved. The incident or situation may also have involved John Doe, depending on the nature of the relationship. Again; you know how much experience the investigator will have had with the Mythos and thus you might already have some idea what the note might say. Some suggestions as to the tone of the note:

- “Oh my god! I must write this down in order not to forget! The world is doomed should I fail! I must talk to [insert investigator name] and his friends!!”
- “The Brotherhood was nothing compared to this! I must speak to [insert investigator name] and his friends!!”
- “[Insert investigator name] and his friends had no trouble getting rid of them Deep Ones; they know what to do!!”

If played as a one-shot, you are free to write whatever you think best fits the scenario. The essential part is that John Doe has a note with the investigator's name on it and the investigator knows John Doe. You could use the examples provided above or based on the suggestions earlier, prepare a note similar to the following:

- “I must discuss this with [insert investigator name]; he would know what to do!”
- “All hope is lost. The End is inevitable. Not even [insert investigator name] and his friends are able to stop this.”
- “That is not dead which can eternal lie, And with strange aeons even death may die. [Insert investigator name] must learn the truth!”



# Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn

The note can be handwritten—either your own handwriting or that of a willing accomplice who is not going to play *Pax Cthuliana*—or use tools such as ‘The Article Generator’ at [www.dholeshouse.org](http://www.dholeshouse.org) to create the note or even a newspaper story which includes the investigator’s name which been scrawled over by John Doe. Of course, you could explain to the players what the note reads, but where would the verisimilitude be in that? Whatever incident or story the note refers to, be sure to incorporate the name of the investigator addressed in the opening scene—plus maybe his ‘friends’ or ‘associates’—into the note.

Once Doctor Berglowe has given the investigator the note and allowed him time to digest its content, he will offer to take the investigators to see John Doe. He will guide them out of the office wing and into the patient floors. This takes them down some steps and along a dimly lit corridor, past several rooms—or rather cells—on each side. Each door is locked and has a small barred window in the upper half allowing people to look in (the patients to look out). If the investigators look through the windows, they will see that only some of the cells are occupied. Some of the patients are asleep, others awake, some in straitjackets (but all should have the same gender as John Doe).

As Doctor Berglowe leads them down the corridor, the investigators can hear a loud and constant voice coming from ahead. The Doctor stops in front of the cell it is coming from. Inside, a person can be heard inside saying the same phrase over and over in a strange and alien voice. Looking through the window will reveal John Doe, constantly walking in a circle around his cell. The phrase is, “*Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.*”

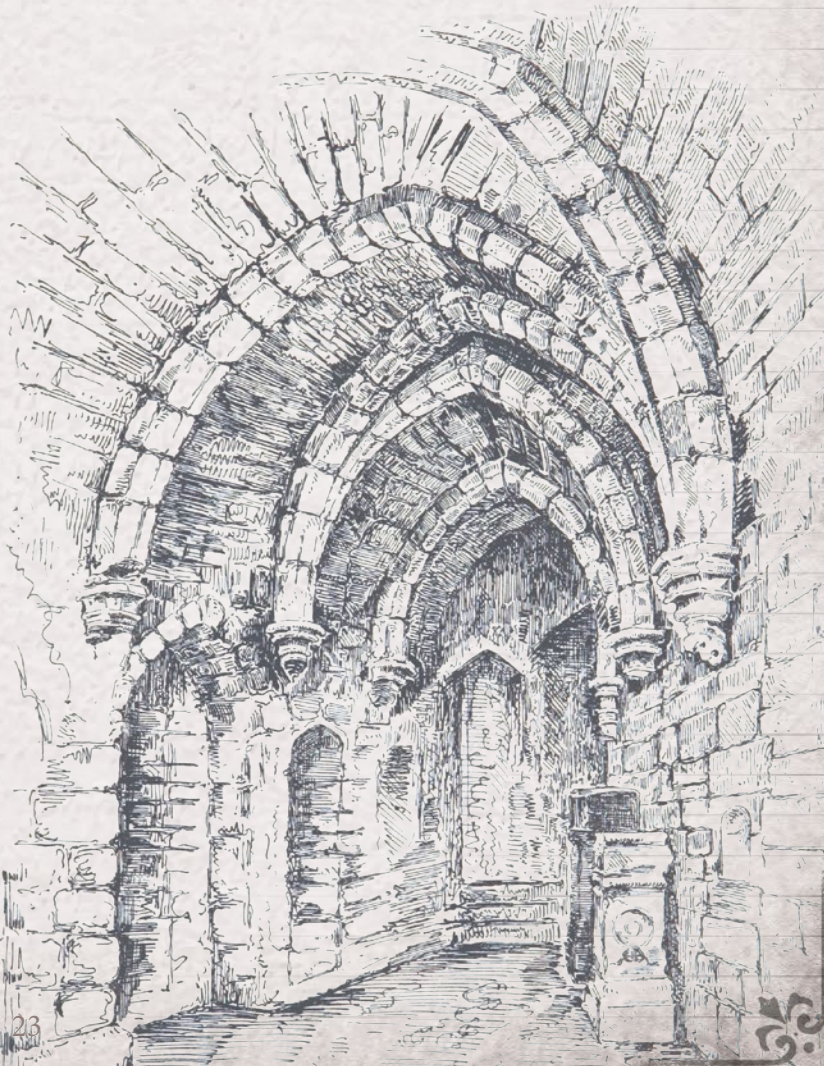
You know this one, right?

Translated into English it runs something like “In his house at R'lyeh dead Cthulhu waits dreaming”, but unfortunately, John Doe’s agitated

state means that it is not exactly clear what it is that he is saying. If the investigators listen carefully, they might be able to hear ‘Cthulhu’ or ‘R'lyeh’, but nothing else. The rest of the words, if not garbled, are mumbled, and initially, the investigators will probably have problems identifying what John Doe is saying. He needs to be calmed down first.

It is up to you (and the players) what works for the investigators to calm him down. Preferably, it should be something that relates him to the relationship between the investigator and John, or to what he is saying. This might include:

- Calling him out by name and relating to him as a friend.
- Referring to the incident in the note found in his jacket (if used).
- Ask about, or comment on, ‘Cthulhu’ or ‘R'lyeh’.







An investigator with any psychological or psychoanalytical insight—or training—might have an advantage when attempting to get John Doe to talk. (That said, as mentioned in the ‘Preface’, relying on skill rolls for interaction, is not the preferred option in *Pax Cthuliana*.)

Any harmful or threatening action or words will have the opposite effect. John Doe will start screaming and will not stop until he is hoarse. Doctor Berglowe will sedate him and in the long run, declare him insane—and with his family’s consent, lobotomise him. (If this happens, John Doe will have no more role to play in the scenario.)

Even if calmed down, John Doe nevertheless continues repeating the phrase. This time though, it is more understandable (well, for those with experience of the Mythos, that is) because he enunciates each and every word loudly and clearly, again repeating the sentence over and over. Unfortunately, John Doe will not respond to the investigators’ administrations or entreaties, although their presence does appear to calm him. This is only temporary though, and John Doe’s agitation will return after the investigators leaves. Doctor Berglowe will sedate him and in the long run, declare him insane—and with his family’s consent, lobotomise him. (If this happens, John Doe will have no more role to play in the scenario.)

With regard to the phrase, ‘Ph’nglui mglw’nafh Cthulhu R’lyeh ngah’nagl shtagn’, few know its precise pronunciation, as it is an alien language often only heard in the mouths of madmen. Thus, no exact blueprint exists. If you are uncomfortable of speaking the phrase, we at Two Starving Gnolls have made a version of it available for download

at [www.drivethrurpg.com](http://www.drivethrurpg.com). We urge you to try yourself though. Before John Doe is calmed down, you could just read the phrase as fast as you can without any concerns to letters or spacing; this will be chaotic and non-intelligible, but that after all, is the point. Tell your players that John Doe utters this in a hysterical, repeating pattern (you could of course go all-out and read it out yourself in a bizarre, alien tongue, or invite a cultist of Cthulhu to say it for you). If John Doe is calmed down, just read the phrase in a calm and quiet manner.

At this point, the players and their investigators will have learned the identity of John Doe and that something related to ‘R’lyeh’ and ‘Cthulhu’ may be the cause of his mental state. The investigators are free to continue their investigations however they want, but the mostly likely next step would be to visit John Doe’s home. If *Pax Cthuliana* is being played as part of an ongoing campaign, the likelihood is that the investigators will know where John Doe lives. If they know John Doe, but not where he lives, one of the investigators will have entered it into his address book. If *Pax Cthuliana* is being played as a one-shot, then the address is 40 Commercial Street, Whitechapel, in East London.

#### Extended Scene:

*If you prefer to have the investigators conduct some investigation at this time, then have them not know John Doe’s address. They need to find it somehow. You could at this point just relax and let the players come up with whatever ‘ingenious’ means of discovering his address, ask for some skill rolls, or whatever. A relevant lead should relate to the connection between the investigator and John Doe. Did they work together in the past? Then they need to check the work records of the employer, but then but how do they get access...? Were they involved in an incident and the police showed up? Perhaps the Police could be persuaded to hand over his address, though this could prove a tricky business...*



## OPENING SCENE 3 - THE FLAT



### Goal: To give clues about John Doe's activities

John Doe's flat is located on the upper floor above the 'Two Starving Gnolls' public house which stands at 40 Commercial Street, in Whitechapel in East London. It is easy to reach by public transport—Aldgate East underground station is five minutes' walk away—or car, although driving by car will take just as long to cross the city as going by public transport. Plus, the investigators will have to honk the horn repeatedly to drive through the busy streets and find a place to park near the public house. (Of course, if running *Pax Cthuliana* as part of an on-going campaign in which John Doe's address and home is known, use that instead and adjust the following details as needed.)

To gain access to John Doe's flat, the investigators first have to go through the broad front door which leads into the main bar of the pub. John

Doe had a key to a side door, but this was not on his person when the police found him in Hyde Park. A staircase at the back leads up to the first and second floors. There are two flats on each floor. John Doe lives in flat 3 on the top floor.

If the investigators talk to the barman—Bert Brewer—or any of the regulars, they all know that John Doe lives upstairs in flat 3. They will describe as being rather eccentric and isolated, but nothing out of the ordinary. He has always paid his rent on time. None will have seen in the last two days or so. Nor have his neighbours in the other three flats.

The front door to flat 3 is not locked. Inside, a long hallway runs the length of the flat, with five doors on the one side opening onto a sitting room, a kitchen, two bedrooms, and a bathroom. It will be immediately obvious to the investigators will find that the flat has been turned into a mad





### Extended scene:

*Gaining access to John Doe's flat does not have to be as easy as simply opening the front door. Perhaps the front door is locked, the pub is shut, John Doe owes rent, John Doe has done something to upset the barman or the regulars, and so on. If the investigators have to break in, perhaps they will arouse suspicions of John Doe's neighbours, or worse, the police. John Doe might even have moved!*

man's study. Books, papers, maps, empty food cans, newspapers, and almost everything has been tossed about, piled on tables, torn and stamped upon, written upon, and stitched to the walls. It will be obvious that John Doe's rooms have been turned into the study of an obsessed and mad person.

In any 'standard' scenario, you would now ask for a skill roll of some sort, to cover the investigators conducting a search of the flat, carrying out research, relying upon luck, and so on. Not so in ***Pax Cthuliana***; instead all clues are just handed out to the players and it is up to them to sort things out and understand the importance of one clue over another. Just hand over handouts #2-9 to the players. If the players are insistent about their investigators looking for other clues in the flat, tell them that they are successful and the clues that they have to hand represent the results of their search.

Each handout is explained below, but do not give away any information about the clues each handout contains. Instead, it is up to the players and their investigators to 'decipher' and interpret each clue themselves. To keep things moving; have all the clues ready beforehand, so as soon as the investigator starts looking around in the room, hand over all the clues (now is also a good

time for you to fill your glass, take a break, or whatever, as the players now have to spend some time sorting through it all. Of course, now is also an enjoyable time to sit back and listen to your players' conversations as they try and work out what the clue means!).

## THE CLUES

### Reference to *Necronomicon* (handout #2):

Experienced Cthulhu players will connect Doctor Dee with the English version of the *Necronomicon* from 1586. They might also know that the copy is supposed to exist at the British Museum (see the Facts & Fiction section for the 'real' story of Doctor Dee's version).

If the players do not understand that the reference is to the *Necronomicon* and have their investigators start consulting all of the books in the apartment for a symbol on page 48 or whatever, do not dissuade them from their efforts. All that happens is that time passes and their efforts yield nothing. They need to consult the original in the British Museum.

**"Cthulhu fhtagn" (handout #3):** The written version of John Doe's repeating phrase in the asylum.

**Science Museum Clue (handout #4):** Among the clues is a reference to the London Science Museum. There is no name on the note; only the mention of an ongoing exhibition there. You have three options how this note should look like.

1. If you have a copy of the free-to-download scenario 'The Machine King' by Geoff Gillian and Dean Engelhardt, you could reuse its handout #2; the one that mentions The Machine King's exhibition.

2. You could use the included handout in this game; see handout #4. This is a handwritten note by John Doe which reads: "Note to self: Revisit the Science Museum. Try the updated coordinates on their Star Machine. Stay calm whatever result. What does the stars say...?"



3. Use the 'Article Generator' at [www.dholeshouse.org](http://www.dholeshouse.org) to create an article mentioning the marvellous new machines on exhibition at the London Science Museum. The style of the article should match that of the newspaper or periodical that John Doe. For example, objective and informative for a broadsheet newspaper, but more sensationalist for a tabloid newspaper. After printing out the article, draw a circle around it.

Whatever your preference, the investigators should now have a clue about the Science Museum and 'something' there.

**Star Chart Clue (handout #5):** This is an incomplete star chart. If the investigators follow this up by using it with the Star Machine at the Science museum, they will be told that is missing a lot of calculations and numbers. The chart is old, written by Christopher Wren himself in 1662.

**A handwritten note (handout #6):** This actually consists of excerpts from Lovecraft's own writings. In this collection, it is only there to hint at things to come and contains no direct clues.

**Map of London (handout #7):** The only thing marked on the map (for now) is Cleopatra's Needle on Victoria Embankment on the Thames. Visiting this 21-meter (69 ft.) high Egyptian obelisk in London will lead to an encounter with the mysterious character, Vitas Varnas (introduced in Clue Scene 3).

**British Museum (handout #8):** Also a handwritten note to push the investigators to visit the British museum. They will probably connect it to clue #2.

**Tolkien (handout #9):** Most players will recognize J. R. R. T. as being John Ronald Reuel Tolkien though it is unlikely that any of the investigators will have heard of him. Ways to find him under the relevant section (Character Scene 2).

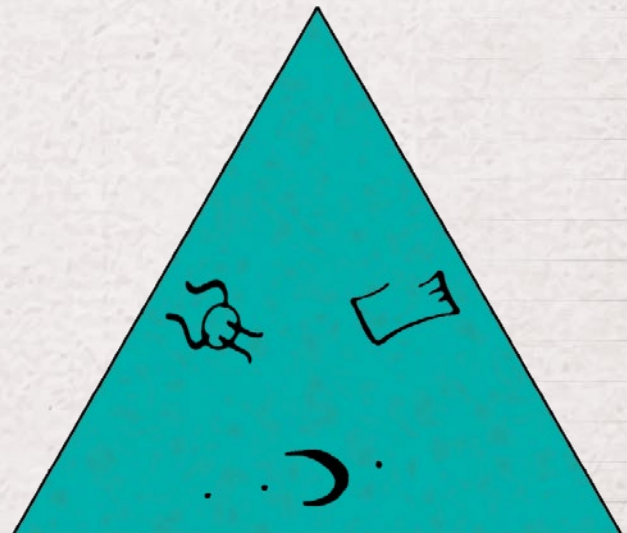
**Wren (handout #10):** A portrait of Sir Christopher Wren; the architect of St. Paul's Cathedral.

#### Extended clue section:

*One option is to add even more clues into the mix, but instead of making them helpful, have them be false leads, red herrings, or minor clues that either add little aid the investigators in their efforts. For example, you could add an address on the map that yields nothing, write a note that reads "The Pine Tree has the answer!", and so on. It all depends on your players and how much time you plan to play the scenario.*

*If you want to turn **Pax Cthuliana** into a mini-campaign or are not running it as a one-shot, then the scenario would benefit from the addition of false and/or misleading clues. If aiming to run the scenario in a single evening or session, then such an addition would probably frustrate the players as they waste time following false leads.*

**Piece of the Sigil:** This is important; hand over the sigil/puzzle piece below, as there will be a reference to this soon. The investigators will be able keep this sigil piece throughout the scenario





### Following the clues

Once the investigators decide to leave John Doe's flat, where they go next depends very much on how they have interpreted the clues and which ones they prioritise. The most likely places and persons they are to visit next are as:

- The British Museum (Clue Scene 1)
- London Science Museum (Clue Scene 2)
- Cleopatra's Needle (Clue Scene 3)
- J. R. R. Tolkien (Character Scene 1)

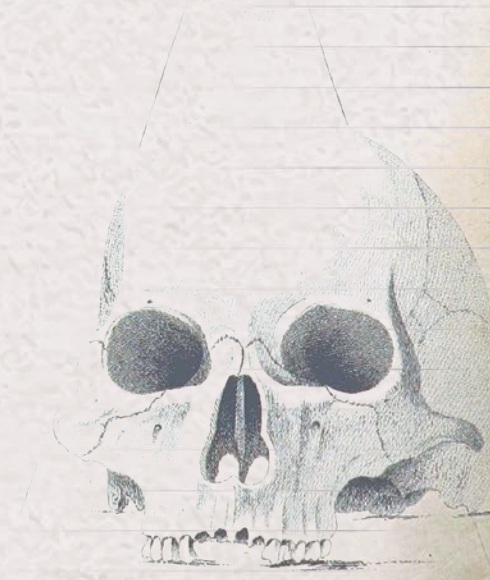
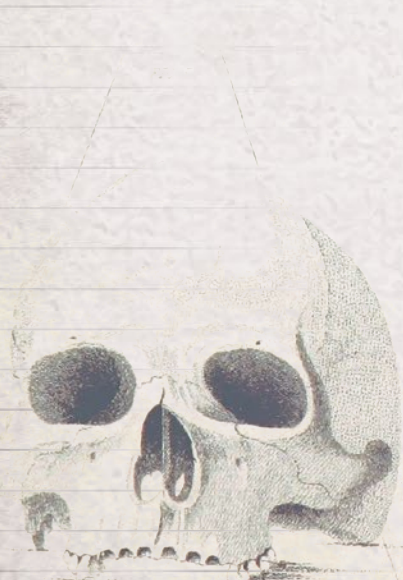
It does not matter which place or person the investigators visit first. Some of these locations 'open up' other clues later in the scenario. They might even decide to visit a place or person not mentioned above, for example, newspaper, a library, or the police, and so on. If so, just improvise and although no information will be learned, the investigators may be able to confirm something already learned so far.

One exception is if the investigators decide to visit St. Paul's Cathedral and check out the site of their mysterious experience during the Prelude. At this early stage in the scenario there is no direct clue to St. Paul's Cathedral, but

the investigators will know that it is probably involved and the portrait of Sir Christopher Wren in John Doe's flat may confirm this in the minds of both the players and their investigators. So eager investigators may want to check it out anyway (indeed, they may have even so eager, they might have visited the cathedral before they visit Hanwell Asylum!). What information they gain when the investigators visit the cathedral:

If they visit the cathedral at any time prior to playing 'Story Scene 1 – The Spell', they will not gain any more information than an ordinary tourist would—when it was built, who its architect Christopher Wren was, and so on (see the Facts & Fiction section for some information). If they ask—or diligently search the building—the investigators will learn that Wren himself is laid to rest in a tomb beneath the cathedral. The cathedral is open daily from 10 am to 4 pm.

On the other hand, should they visit St. Paul's Cathedral after they have played 'Story Scene 1 – The Spell' (this happens late in the game), there is new information to be gained (it does not matter if this is their first or second visit). This is covered in 'Story Scene 2 – The Tomb'.





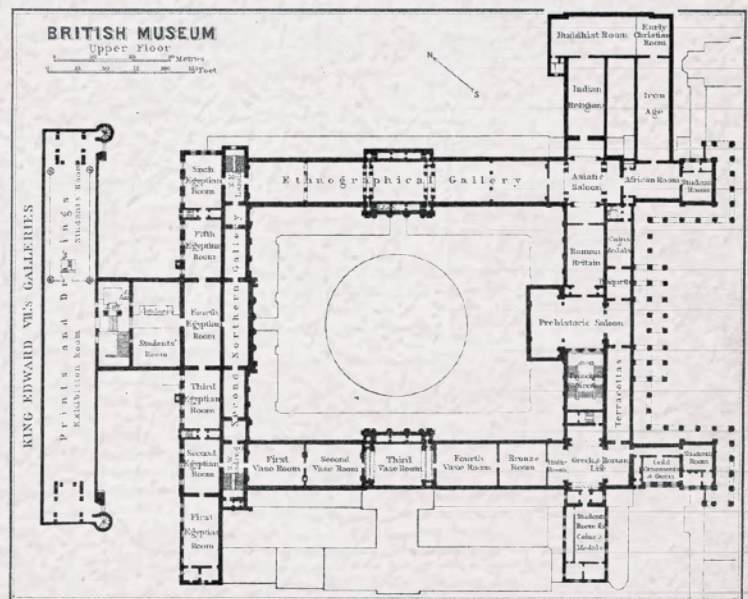
## CLUE SCENE I - BRITISH MUSEUM



**Goal:** To consult the *Necronomicon* at relevant places and learn who has been consulting the book during the last two years.

At some point, the investigators will head for the British Museum and inquire about both the *Necronomicon* and the Sigil piece. Renowned worldwide, the likelihood is that the investigators will already know of it, even those who are not British residents. Situated on Great Russell Street in Bloomsbury in central London, it is easy to find and even has a nearby London underground station named after it. The museum is visible from far away with its Greek façade of 44 columns.

Opened in 1759, it is one of the greatest museums in the world, with over one million visitors in 1927. It also houses the British Library within its walls (the British Library will not get its own great building until 1973). The museum is open daily from 10 am to 8 pm.



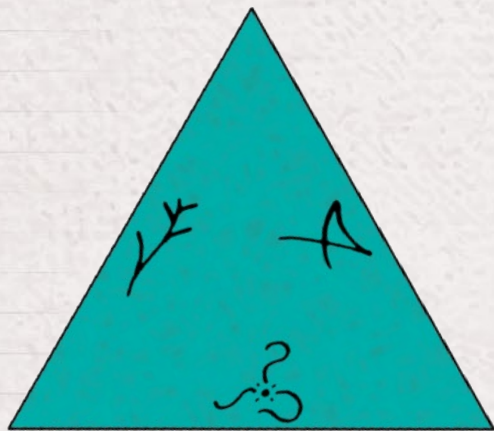
Any investigator worth his salt will be awed by the sheer size of both the museum and its collections. A wide variety of cultures and periods are covered in hall after hall. With regard to *Pax Cthuliana*,





there are two specific rooms of interest; the Roman Britain room on the upper floor and the Manuscript Department on ground floor.

**Roman Britain room:** Britain was governed by the Roman empire from 43 to 410 AD. This room displays various mosaics, wall paintings, sculptures, and items of glasswork and metalwork from the time. Among these, catalogued as “Cultic object attributed to Dionysus”, lies a piece of the sigil (hand over the puzzle piece below for the players to examine).



As long as the investigators are in the Roman Britain room, they may keep the sigil piece.

As soon as they leave, take it back again; this represents the fact that they do not have it in their possession. The only times that the investigators will have all the sigil tokens in their disposal, is in the Prelude, during ‘Story Scene 1 – The Spell’ (under the ‘Spell’ part), and during ‘Story Scene 2 – The Tomb’—all times when they are atop of St. Paul’s Cathedral.

**The *Necronomicon*:** If the investigators ask about the *Necronomicon* at the museum, the staff will not be able to help them unless they explain that it is a very old book, translated by John Dee. At that point, they will be directed to the Manuscript Department, where such old documents may be found. If they have met Tolkien already

(during Character Scene 1), he is still here in the reading room, putting the finishing touches to his translation of *Beowulf*. If the investigators have not met him yet, they do not recognize the man sitting there with piles of papers next to him (but it would be a great occasion to introduce him to players who have yet to understand the initials J. R. R. T.; read Character Scene 1 if relevant).

When they ask about the *Necronomicon*, the investigators will be introduced to Benedict Simon, the young Curator of the Manuscript Department. Simon is tall, thin, and fastidious in both manner and dress. He has a high opinion of himself as a scholar, being knowledgeable about Greek and ancient mythology, well versed in philosophy and theology, and proficient in both Latin and Ancient Greek (among other languages). He also knows about every book in *his* department—or at least he thinks he does.

If the investigators ask to read or see the *Necronomicon* or ask Benedict Simon anything about it, he does know the book, but says it is in the ‘restricted archives’. Consequently, he may demand that an investigator supply him with academic credentials to support his enquiries and a valid purpose to be allowed entry into the archives. Fortunately, Simon is easy to persuade though—perhaps by appealing to his scholastic vanity?—and will guide the investigators to the back of the reading rooms, down some stairs, through a locked gate—which locks behind him—and into the restricted archives.

Here is kept the collection of rare books. It includes numerous titles written before 1700 and anything—for various reasons—deemed ‘restricted’. These include political and religious works as well as occult and heretical titles. The *Necronomicon* is one such title. There are others. For example, should the investigators conduct a thorough search lasting at least two hours, they will find a copy of *The Book of Azathoth*. (Unfortunately, while it may be of interest to



occultists and scholars of the bizarre, it has no bearing on the events of *Pax Cthuliana*.)

When talking about the *Necronomicon*, Simon says he has briefly skimmed a few pages. He finds it incomprehensible and considers it a “...(M)ishmash of kabbala, astronomy, magic, mythology about unknown gods, et cetera, et cetera.” Though its theme should interest him, he also finds the book “disturbing”; even when skimming it, he felt uncomfortable and stressed, as the words somehow twisted his mind. “And if you gaze long into an abyss, the abyss also gazes into you,” he quotes from Nietzsche, and says he has no more interest in reading the book.

He leads the investigators into yet another small chamber, where the book rests on a small table.

There is an eerie aura to it. Simon tells that the book was written in 1586 by Doctor John Dee; an English mathematician, astronomer, astrologer occult philosopher and advisor to Queen Elizabeth I.

Simon assumes the *Necronomicon* is a translation of an earlier Hermetic book, as the content is in accordance with both with Dee’s interests and the Hermetic traditions of the time.

The investigators are only allowed to skim the book at this time. If they need to consult it for a longer, Simon says they will have to register and fill out the necessary papers; this will take at least a week—“Regulations are regulations,” he will explain). While the investigators are skimming the book, Simon will at all times be present in the room.





When the investigator turns to page 48 (following the clue from John Doe's flat), hand over clue #11 (a symbol). The symbol in the corner was clearly added by another pen, but looks as old as the book (it was added by Christopher Wren in 1666). If the players ask what else is on the page, it seems to be an anatomical drawing of a winged insect-like creature which seems to have fungus instead of flesh alongside which are some numbers. The drawing is of a Mi-Go. (Neither the numbers nor the drawing are relevant to the scenario.)

When the investigators turn to page 131, they find that it is missing, having been torn out of the book. At this point, Simon will explain that the page was torn out by Aleister Crowley two years ago, while reading the book. Crowley is notorious for being an occultist, magician, and poet, as well as for his scandalous behaviour including bisexuality, defiance against Christianity, and drug addiction. The previous Curator at the Manuscript Department sent Crowley a bill of £1000—both as a fine and to pay to have the page restored, as well as a demand that he return the stolen page immediately. Two days later the curator hanged himself. As the new curator, Benedict Simon

considers the page lost and has no interest in pursuing Crowley to either return it or pay the issued fine.

If asked, Simon will say Crowley was not the only person interested in the *Necronomicon*, though they are few in number. In fact, he only knows of three people to have taken an interest in the book in the last two years. One is Crowley, who last consulted it some two years ago. Then you have Megan Schneider, a wealthy dilettante and occultist living in the Kensington area of London; she has been consulting the book regularly during the last five years or so, the last time some three months ago. Last, you have John Doe. He showed up only a month ago, and has been consulting the book several times a week, last time a week ago. If asked about their behaviour, Aleister Crowley is described as being intimidating and scary, Megan Schneider as friendly and focused, and John Doe as erratic and weird.

When the investigators have the symbol on page 48 and the relevant information about Crowley and Schneider, there is no more information to be gained from Benedict Simon or the *Necronomicon*. They are again free to pursue any clues or leads they have.

#### Extended Scene – the sigil piece:

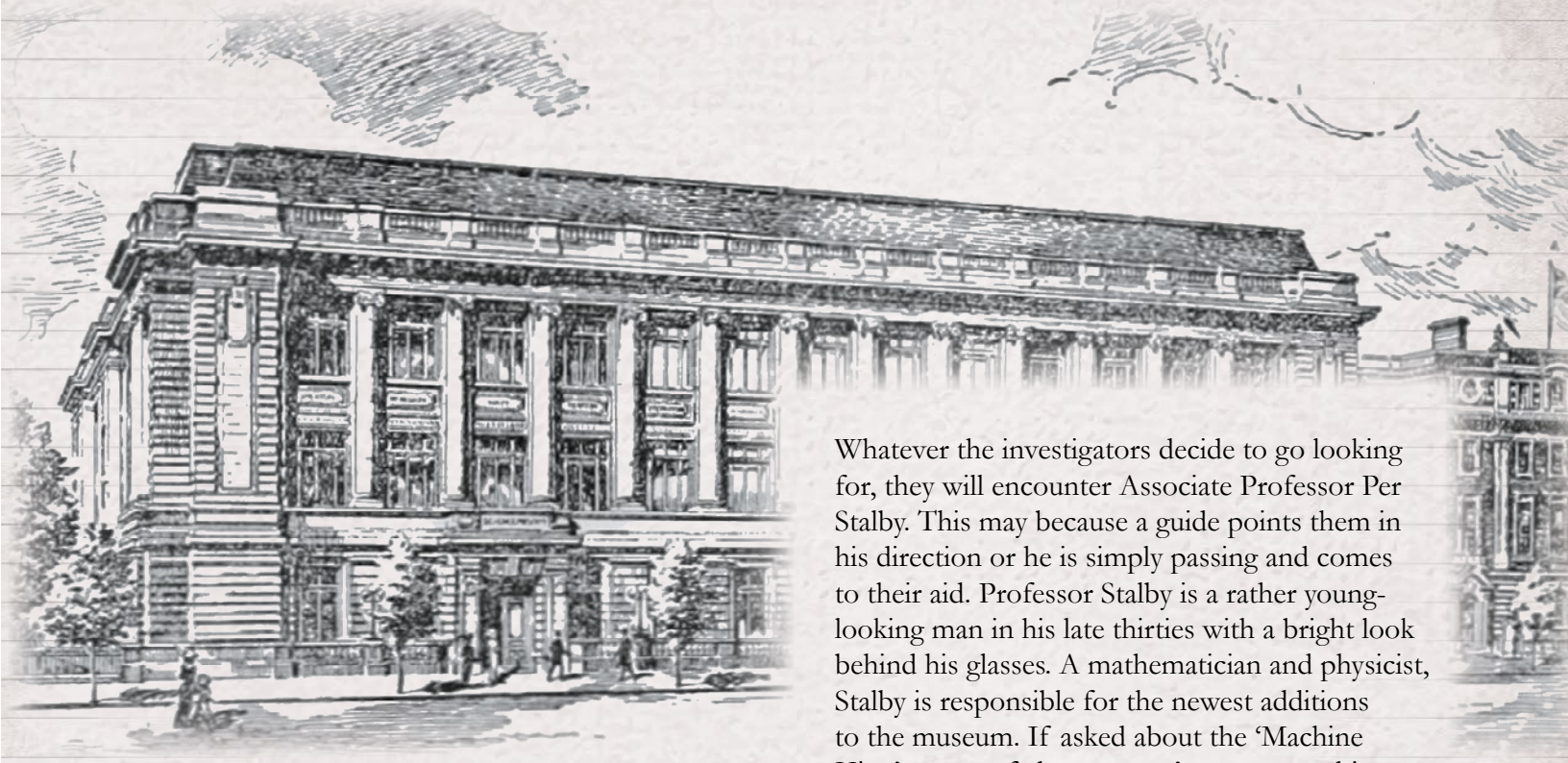
*The piece is not in the Roman Britain collection! It has been removed, as there are doubts to its dating, suspicion placing it back to prehistoric times, three thousand years before the Roman Britain age. The piece is now in the examination room, where it may only be seen through very good contacts, a good bribe, or outright theft...!*

#### Extended scene – the *Necronomicon*:

*The 'restricted archives' are in fact very restricted. The papers and permissions necessary to be allowed entry take at least three weeks to arrange and grant. This includes an investigator having suitable academic credentials, either an academic title in a suitable field of study or a letter of recommendation from an academic institution. Otherwise, the investigators will have to somehow persuade Benedict Simon to let them view the book, or as a last resort, sneak into the archives (which may or not require that they break into the British Museum too)...*



## CLUE SCENE 2 - LONDON SCIENCE MUSEUM



### **Goal: Learn the existence of the Star Machine**

As with the British Museum, the London Science Museum is one of the great museums of the world. London-based investigators will know where the Science Museum is located and chances are high that they have visited it at least once. It is a major landmark in South Kensington, housed in a large Neoclassical building close to Hyde Park (if remembered, John Doe was found in Hyde Park, but nothing useful may be found following that lead). The museum is open daily from 10 am to 4 pm.

The investigators have one of three lines of enquiry at the Science Museum, depending on what you decided for the Science Museum Clue (handout #4). This will either be to an exhibition named the 'Machine King', a device called a Star Machine, or to the museum's marvellous new machines.

Whatever the investigators decide to go looking for, they will encounter Associate Professor Per Stalby. This may be because a guide points them in his direction or he is simply passing and comes to their aid. Professor Stalby is a rather young-looking man in his late thirties with a bright look behind his glasses. A mathematician and physicist, Stalby is responsible for the newest additions to the museum. If asked about the 'Machine King' or any of the museum's newest machines, he will guide them through different machines, for example, something called a Television, an instant camera, a loudspeaker system, and a garage door opener, before coming to what he enthusiastically calls the exhibition's masterpiece; the Star Machine. If the investigators just ask for the Star Machine in the first place, Stalby will skip the guided tour of the other machines and head enthusiastically straight for the Star Machine.

The Star Machine looks like a computer from the 1940s; a large wall filled with wires and knots and handles and buttons. There is a screen in the middle with fussy dots on it. To the normal eye, the Star Machine is a thing of chaos. In Stalby's eyes, it is a thing of beauty. He passionately explains how this machine can calculate how the stars and planets were aligned at specific times in the past. He then starts pushing buttons and turning levers, while explaining that he has a theory regarding the Star of Bethlehem, including the planetary conjunctions of Jupiter and Venus,

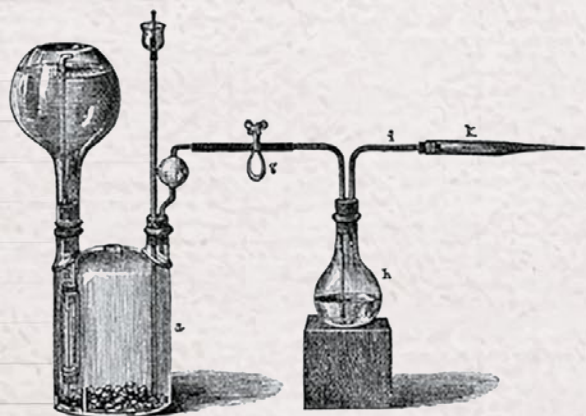




and how this may prove that those planets so closely aligned at the time were mistaken for a new star, that is, the Star of Bethlehem, which places the birth of Christ to 2 or 3 BC and... Unless the investigators are physicists or mathematicians themselves, they will have a hard time following him.

In conclusion, the Star Machine can tell what the heavens looked like in the past; that is, the alignment of stars and planets. If asked, Stalby will not confirm that the Star Machine can be used to predict what the heavens will look in the future. In conclusion, the Star Machine can tell what the heavens looked like in the past or will look in the future. Stalby just has to enter a precise date to be given a view of the heaven on that date, or input the alignment of stars and planets to be given an exact date on which such alignments have occurred or will occur (later in the scenario, the investigators will return with the complete star chart and have Stalby insert the given alignment).

If asked about John Doe, Stalby does not know anyone by that name. If given a description of John Doe or shown the Star Chart from John Doe's apartment, he does recall a man fitting that description—or carrying such a star chart—visiting the Science Museum only a week ago or so. He was very interested in the Star Machine, but his manner was very nervous and suspicious and Stalby did not like the man. Stalby will confirm



### Extended Scene:

*Gaining access to the Star Machine can be made more of a challenge by having the investigators arrive only to find the exhibition closed for refurbishment following a successful run. Although the Science Museum remains open, the investigators will have to find a way in and someone capable of providing them with the information they need about the Star Machine and the star chart. Stalby might be available or he might be too busy working on the refurbishment of the exhibition. As with the British Museum, they could bribe or persuade someone, make use of a contact, even break in, and so on. Whatever their method, the investigators should ultimately find out about the relevance of the Star Machine and that their star chart is incomplete.*

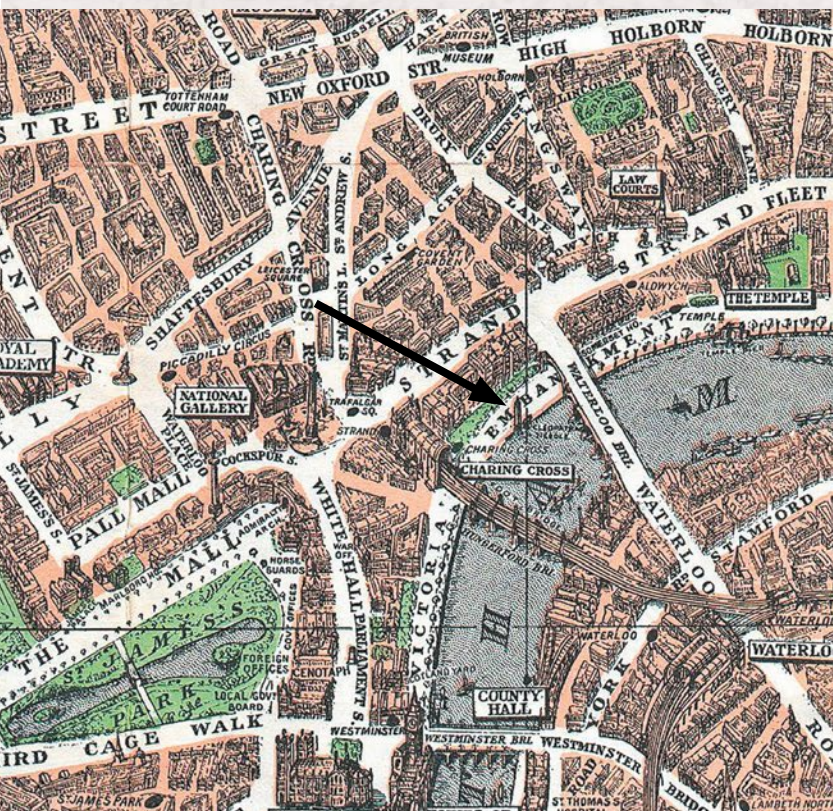
that he told the man the exact same information as he has told the investigators. He also told the man the same information concerning the star chart as shown below.

The 'Star Chart Piece': Stalby is unable to validate its age or authenticity, but will guess that it is an old star chart from the eighteenth century. He also points out that the chart is incomplete. It misses a table of numbers showing the spectator's point of reference on Earth, as well as the positions of the planets in the heavens. (If the investigators ask Stalby to elaborate, the professor is happy to oblige and will enter into a complex mathematical theoretical analysis that they just have to take his word for.) Ultimately, without the missing numbers and details on the chart, Stalby will not be able to enter the data into his Star Machine and so get any useful out of it.

Later in the scenario, the investigators will probably return with the complete star chart and be able to ask for a precise date and time. But for now, nothing more of relevance for this scenario may be found at the Science Museum.



## CLUE SCENE 3 - VITAS VARNAS



**Goal:** Learn several clues plus a correct combination of the puzzle

The map found in John Doe's apartment has a single location marked on it—somewhere on Victoria Embankment. Investigators who know London well, will know the precise spot. It is where Cleopatra's Needle, an Egyptian obelisk from around 1450 BC, stands. At 69 feet (21 meters) tall and marked with Egyptian hieroglyphs, the obelisk is a very noticeable local landmark and will be obvious to anyone who visits Victoria Embankment. (At this point give the players handout #12.)

As the investigators examine the Egyptian hieroglyphs and markings on Cleopatra's Needle—represented by Handout #12—a voice calls out to them from nowhere, "Tell me; have you seen the Yellow Sign?". The voice is that of Vitas Varnas, the 'wildcard' in *Pax Cthuliana*. He has a specific role to fulfil in this scene (described below), but you may also insert him into other situations during the scenario should the investigators become stuck, go off track, get lost in time and space... and so on.







Vitas Varnas is an eccentric, enigmatic character. The investigators will not have met him and will only know him by name. His exact occupation is also flexible. Is he an astronomer or astrologer, having foreseen some cataclysmic event in the stars? A mystic with some clues to share? An occult ‘agent’ of humanity, dedicated to fighting the forces and influence of the Mythos? Or is an avatar of the Crawling Chaos, Nyarlathotep himself in one of his many human forms looking to fulfil an unknown agenda that somehow coincidences with that of the investigators...?

The last option is the most intriguing one, as Nyarlathotep needs no motive or background; he just ‘is’ and ‘does’; The Crawling Chaos does not need to explain itself. The involvement of the Crawling Chaos opens *Pax Cthuliana* up to the possibility of supernatural intervention upon the part of the Outer God—for good or ill. Such an intervention should be a rare occurrence, but it should be to the amusement of the Crawling Chaos.

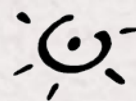
Who or whatever you decide Vitas Varnas, he is a mysterious figure whose appearance and intervention in this scene should intrigue and perhaps even infuriate the players and the investigators. They should never why he is helping them. Thus, Vitas Varnas says little, will give vague and ambiguous answers, and will seem to disappear in thin air—walking around the corner of the obelisk and be suddenly gone... As obtuse and infuriating as he is, Vitas Varnas does have some crucial information to share before leaving the investigators.

When they hear the phrase “Tell me; have you seen the Yellow Sign?”, the investigators are likely to look around to see who is speaking. They will be able to pinpoint the origins of the voice, before Vitas suddenly emerges from behind the obelisk (yes, the investigator may have circled it a few seconds earlier, but he was not there then). He smokes a thin cigarette and he will give the investigators a wry smile before looking the obelisk up and down.

There is a vital clue to be found on the obelisk; there is a Yellow Sign



right next to



(see handout #12).

This is a part of the puzzle and will be evident when the investigators have the Sigil pieces in front of them. At the time though, the players will probably not notice these signs; playtesting shows that it is only later, maybe during a quiet part of the game, that someone suddenly discovers it; when they do, it is a blast! Anyway; Vitas will not be specific about the symbols on the obelisk; he will be mysteriously silent and as described answer vague. He will confirm the symbol to be the Yellow Sign though, should any investigator notice and ask him.

He also says another phrase, “You know; the old Wizard in Chancery Lane got it all wrong; it’s not The Hanged Man; it’s The Fool.” This is a vital clue, as it corrects erroneous information found in Aleister Crowley’s residence in Chancery Lane



(it does not matter if the investigators have been there before or not at this stage). Vitas will not elaborate more on the meaning of these words, but may repeat them.

The pertinent information to be learned from Vitas and the obelisk from this scene is thus the correct combination of the Yellow Sign on the puzzle (found on the obelisk), as well as correcting false leads from Crowley's residence. But Vitas may still play a further part in the scenario. During this particular scene, you may use Vitas as a source of information; later, he may be of help to the investigators. The few answers that Vitas will give are as follows:

- If they ask about the appearance of Cthulhu and 'The Stars Are Right', Vitas may answer that the slumber of Cthulhu has come to an end (without going into details).
- If they ask who he is or why he knows all this or why he is helping them, Vitas may answer that he does not know; he is only the messenger (implying his role as Nyarlathotep, or at least his avatar).

Suggestions as to how Vitas might intervene to help the investigators include the following:

- If the investigators are jailed or need to get out of a serious situation, they may suddenly find themselves released. If they ask how this came to be, they will be told, "because a certain Vitas Varnas, through either some serious contacts or money, has arranged your release."
- If they are about to board a ship to France hoping to find the original *Necronomicon* or following some other whim, Vitas may be there on the docks to guide them in another direction.

Whoever he is and however you use him, be sure that the investigators leave the Victoria Embankment with the Yellow Sign puzzle knowledge (handout #12), as well as the updated information on the Crowley clue.





## CHARACTER SCENE I - J. R. R. TOLKIEN



**Goal: Learn that London was called “Ar-lun” in druidic times**

In the apartment, the characters found a note referring to a J. R. R. T. Most players will recognize the initials as those of John Ronald Reuel Tolkien, the famous author of *The Hobbit* and *Lord of the Rings*. In 1927, neither of these books have been published, and the 35-year old Tolkien is the Rawlinson and Bosworth Professor of Anglo-Saxon at Pembroke College, Oxford. Working on English language and poetry, Tolkien is not widely known outside of academic circles

and unless an investigator has a very specific interest in Anglo-Saxon and the English language, it is highly unlikely that they will have heard of him.

To find him, the investigators need to search the capital's various academic institutes. The correct place to find Tolkien is the British Library where is currently putting the finishing touches to his translation of the thousand-year-old manuscript and poem, *Beowulf*. (The bulk of the translation was completed the previous year. It will not be published until 2014.) Enquiries at other academic institutes will elicit the following responses:

**University (for example, University College London, King's College London, University of London):**

Unless the investigators ask a student or professor from the English or History Department, no one will recognise Tolkien's initials and even then, a student from the English or History will direct the investigators to a professor. Such a professor will respond to enquires with Tolkien's name and the fact that Tolkien has a great talent for languages, becoming a professor in his early twenties. They also know that he is in London for a few months, working on the Old English poem *Beowulf*, found in the British Library.

**Other Museums (for example, Horniman Museum):**

If asking any academic working there about the initials, those asked know nothing. If asked by his real name, they respond that they might have heard it in regard to some translation of an old poem.

**British Museum & Library:**

Once the investigators arrive at the British Library (see 'Clue Scene 1 – British Museum' for information on the museum), Tolkien is easy to find. If the investigators ask, they will be told that Professor Tolkien is probably in the Manuscripts Department. During the day, Tolkien will be found working on *Beowulf* and a member of the British Library staff will readily point him out.



At night, Tolkien will be found continuing his work, but it will take a friendly guard to let the investigators in and take them to see the professor. The guard will explain that the professor often works on after the library has closed. Should the players have no clue what J. R. R. T. refers to, they should first of all be ashamed of themselves (tell them this after the scenario is complete). Then, point them in the right direction. Do this by somehow navigating them towards a university.

Eventually, whatever time of day the investigators arrive at the British Museum, they will meet Tolkien himself. He will be found with pages and pages of paper piled around him as he pores over a few pages of some ancient looking manuscript pages contained within a glass frame.

Tolkien will be friendly to the investigators. If asked about his current work, he will enthusiastically explain that he is translating the Anglo-Saxon poem, *Beowulf* into modern English. If asked about *The Hobbit* or *Lord of the Rings*, he says he does not know the works (they are not published until 1937 and 1954-1955 respectively), but he likes the word 'hobbit'. If asked about anything related to the Mythos, he has no such knowledge of what they are talking about.

If asked about John Doe, he does recall a man by that name that came to him a week ago or so. John Doe had read an article in some newspaper that Tolkien, a professor of English, was working on an old manuscript (*Beowulf*) in Old English, and it was this knowledge of Old English that John Doe had been very interested in. In particular, he was asking about the etymology of London and how it was named in earlier times.

Tolkien could tell John Doe (and will tell the investigators) that the name 'London' comes from the Latin 'Londonium', which was the name given to the city when the Romans established it in AD 43. The Romans named it after the settlement that existed there before, known as 'Llyn din',

Welsh for 'Sea Fort'. Yet Tolkien has found out something that many do not know—that 'Llyn din' probably replaced the earliest name given to the location, which is 'Ar-lun', a name going back to early druidic times.

John Doe became very excited about all this, particularly the names 'Llyn din' and 'Ar-lun'. He talked about having read about this somewhere else, but could not talk coherently enough for Tolkien to follow along (at this stage, John Doe had become a bit maniacal). He soon left in a rush, talking to himself on the way out of the library. Tolkien has not seen him since.

Tolkien is of no more help for the investigators. He will be polite and helpful, but keeps to the British Library and his work there.

#### Extended Scene:

*The investigators have a hard time finding anyone knowing the initials J. R. R. T. Even the name 'Tolkien' is rather unknown. Their only hope rests in talking with an English or linguistics professor at a university, or should they do some thorough search at a newspaper archive, find out that Tolkien is working on Beowulf at the British Library. For an even harder time, Tolkien may have returned home to Oxford. It will take the investigators at least four precious hours to reach Oxford by car or half that if they go by the regular train service. If this option is chosen, John Doe has visited Tolkien in Oxford also.*



## CHARACTER SCENE 2 - ALEISTER CROWLEY



### Goal: To obtain new clues

There are several ways to find Aleister Crowley. Any publishing house knows his address. The police know it (but must be persuaded to hand it over). Any occultist living in London knows it. Smart investigators may have asked at the British Museum, though it will probably take some persuasion or a bribe for a clerk to give that information out. Wherever they get it, the investigators will learn that his address is 67-69 Chancery Lane, Holborn.

Spanning two connected brick houses, Crowley has taken residence in what he calls the Black Temple (no. 67) and the White Temple (no. 69). Even from the outside, the two houses have an eerie look to them. People who have given them directions or whom they meet outside, say it is best to avoid the houses and the man altogether. Crowley is a notorious figure, for he is rumoured to have been involved in human sacrifice, drug abuse, sexual pervasion, and Satanism. The police have yet to link him to any real criminal act, though.

Ringling the bell at no. 67 yields no response. Ringling the bell at no. 69 yields an immediate response—the door opens as soon as an investigator rings the bell. In fact, it opens so fast after the bell has been rung, that the investigators might be startled. In front of them stands a young man in his early twenties. He is dressed in a smart, but casual black suit, and he has a slight smile on his very handsome features. On his head, he wears a strange black-red cap without a brim. (This is a traditional mandarin.)

Whatever the time of day, the young man will introduce himself as Vinjar Gronstoel and tell the investigators—the ladies and gentlemen—that Master Crowley is at home. If asked about himself, Vinjar will explain that he is Crowley's steward. In any conversation with him, Vinjar will be unfailingly polite, but the investigators may perceive that there is something slightly odd about the young man. Perhaps it is his distant manner and his seemingly limited number of facial expressions on his all too handsome a face, but as polite as he is, it is intimidating just talking with him. (Vinjar is actually an ordinary young man who has been bound to Crowley and had his features enhanced, both by Crowley's spells.)

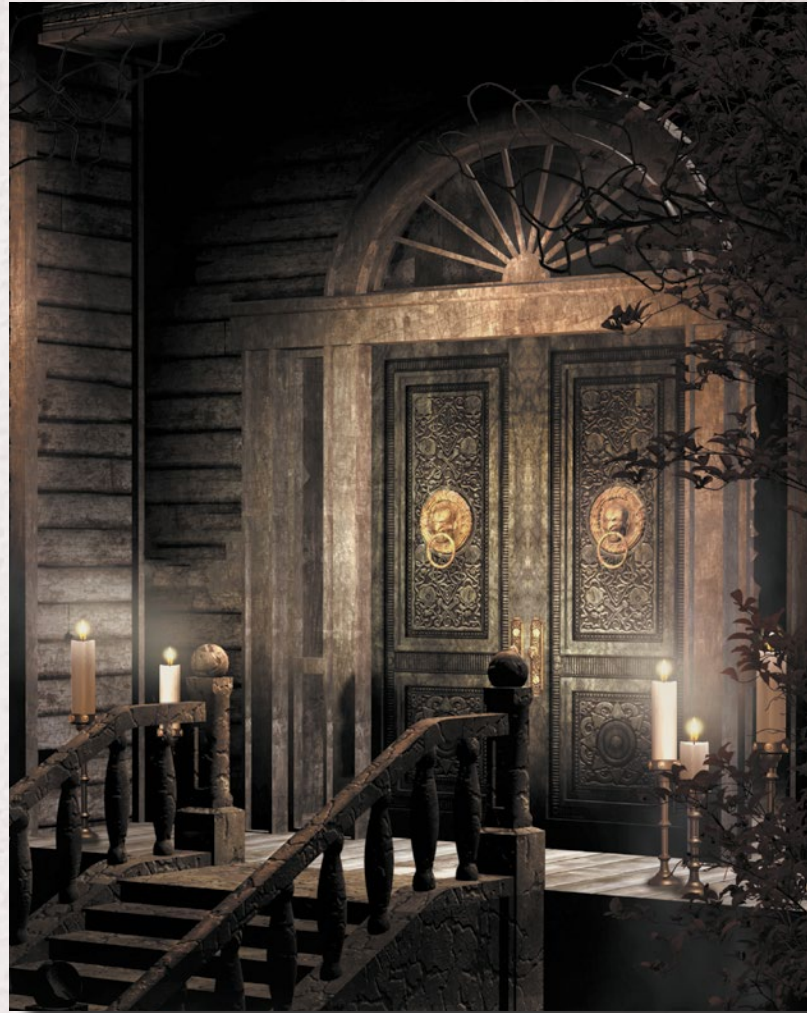
He will show the investigators into the parlour and ask them to wait, whereupon he steps through a set of double doors through which can only be seen utter blackness. The interior of the parlour is done in all white—the floors, walls, and ceiling,



the chairs and the couch, a small table, the lamps, and so on. The effect is unsettling, almost the feeling of being inside a large, living, empty frame. The creepy feeling lingers for a full ten minutes. Any attempt to open the double door fails. If the investigators go to leave the parlour—or after ten minutes have passed, the double doors suddenly swing open by themselves. As with the front door, this may seem unsettling, but the likelihood is that it will just add to the weird atmosphere of 67-69 Chancery Lane.

Through the double doors the investigators still only see blackness. Nothing will happen until they enter the room. If only a few enter the room—in which case they will only see blackness and the brilliant white door back to the parlour—or if none of them do, a short period of time will pass before a powerful voice will say, “Welcome, visitors.” Another minute or so will pass, but if there are still investigators refusing to enter the darkness, then the double doors slam shut and will not open again for anyone left in the parlour. Any investigator who is left, is free to remain sat in the parlour or leave the house (no other door in the house will open for him). While the double doors remain closed, no sound will be heard coming from the room in black.

Once those investigators who have decided to enter the darkness are in the room, the double doors will slam closed behind them. Another agonizing full minute will pass as they stand there in the pitch black, before the room is suddenly bathed in a red light, like in a darkroom. As their eyes recover, the investigators see that they are inside a hall done in an oriental style. Gold-black Japanese wallpaper covers all walls, Asian looking silver lamps with red bulbs decorate the walls, and the floor is covered with several leopard skins (any investigator who is a naturalist or a big game hunter might recognise these as being of the North-Chinese leopard rather the more well-known African leopard). Keen-eyed investigators will see some red patterns underneath the skins.



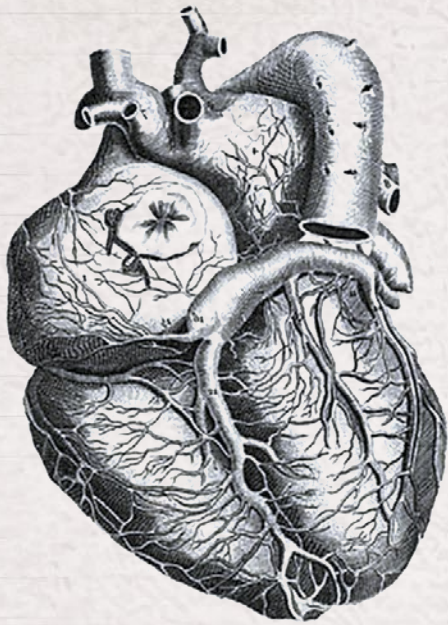
The skins actually cover a very large pentagram filling the entire room.

There is a large black table on both the left-hand and the right-hand side of the room. The one on the right is empty, bar some shiny stains—this is blood. The one on the left is covered in papers, maps, books, and other documents. Careful examination of these papers reveals that they are old, very old, like *Necronomicon* old...

At the far end of the room stairs lead up to dais on which stands a throne. Sitting on the throne is Aleister Crowley. To his right side stands Vinjar and behind Vinjar is the outline of a door, itself covered in the room's gold-black wallpaper.







Crowley himself is dressed in the same leopard skins as decorate the floor and wears a hat similar to that of his steward. Crowley's dark and malign eyes seems to penetrate the souls of everyone in the room, filling them with fear.

How the rest of this scene unfolds, is up to you. Several outcomes are outlined. The central part, the essential part, is that the investigators leave with all the papers on the table as they are necessary to keep the story moving (see the clue section on the end of this chapter). Choose one of the options based on what you like or what you think your group will enjoy the most.

### **Option 1: The friendly option**

Crowley calls himself a magician and an occultist. He is also knowledgeable about many religions, mystic traditions, and the Mythos... As such, he delights in talking with the investigators on such matters. No mention or discussion of Cthulhu or the Mythos seems to frighten or inform him. He does not deny stealing a page from the *Necronomicon*. He says he needed it for some of his studies—he does not elaborate on this—and says he has every intention of returning it. In fact, the investigators may help him with it. He says the page in question should be among all

those on the table. He asks them to take all of the pages with them and leave. He is done with them—both the papers and the investigators. He asks them to return the stolen page to the British Museum or keep it for themselves. “Do what thou wilt shall be the whole of the law” is his response to any moral issues the investigators might raise concerning the theft of the page or the idea of their keeping it.

### **Option 2: The friendly magick option**

Magick (with a k) is the ritual practice of Crowley's religion: Thelema. In *Pax Cthuliana*, magick has as much potential as the magic of the Mythos and Crowley has no qualms in using it against the investigators. As they talk with him, Crowley secretly learns all they know and all about them through his sorcery, though defiant or strong-willed investigators may be able to resist this. He uses this knowledge in his conversations with the investigators to put them off guard, maybe even frighten them. He understands the nature of their desperate quest and will toy with them a little, seemingly unconcerned about the possible reappearance of Cthulhu should they fail. Finally, Crowley will ask the investigators to leave and take with them all of the papers on the table, as they will need them. As they leave to read the papers somewhere else, he tells them, “Do what thou wilt shall be the whole of the law.”

### **Option 3: The horrible, hostile, non-action approach**

Chose option 1 or 2. Then, as the investigators are about to leave, they hear the cry of a girl from behind the door at the back of the dais. The cry is followed by a faint “...help me...” Neither Crowley nor Vinjar seem bothered by this, though they clearly must have heard it. The investigators are free to leave, but some may want to check out the source of the plea. Neither Crowley nor Vinjar will explain the girl's plea or what is going on; they just stare back at the investigators.

If the investigators go to open the door, Vinjar will gracefully step out of the way. Behind the door, the





investigators will discover a ghastly scene. On the floor, at least three bloody, disembowelled disfigured corpses lie in a pile. Above them, a naked girl hangs from the ceiling by several chains that pierce her body (see page 67). As blood drips from her wounds, she barely manages to lift her head to look at the investigators before she passes out, perhaps dead. The likelihood is that even the toughest of characters will be shocked by this scene and find themselves running from the room to the sound of their own panicked screams, past Crowley, and out into the street. The infamous occultist will shout after them, “Do what thou wilt shall be the whole of the law!”

This scene may or not be real, but either way, Crowley is using his magick to toy with the investigators and then drive them from his house. However, due to the same magick, they will recover at that very instant they reach the street

outside his house where they find themselves holding the bundle of papers that was on the table and having no idea or recollection of what happened. They will remember visiting Crowley who handed them some papers, and then they left. If the investigators attempt to open the front door to 67-69 Chancery Lane or ring the door bell, the door will not open and there is no response.

Should any investigator resist Crowley’s use of magic, they will remember the horrible scene in the room behind the throne. If they report the incident to the police, Scotland Yard will send a Special Branch detective, Detective Inspector Edginton, and two detective constables to investigate. When the police visit the house, the front door opens easily and the house is empty and Crowley and Vinjar are nowhere to be found.

Should any investigator decide to fight with Crowley; see the option #4.





#### Option 4: The horrible, hostile, action approach

Option 4 occurs if an investigator manages to resist Crowley's magicks or he decides not to drive them from his house. As they turn to face Crowley in search of answers or revenge for his heinous crimes, he yells at them, "Do what thou wilt shall be the whole of the law!" and prepares to fight them, confident that his magick will subdue the investigators.

Crowley will use spells to defend himself or attack the investigators (he will use spells such as *Flesh Ward*, *Evil Eye*, *Deflect Harm*, and *Fist of Yig*, which can be found certain games of Lovecraftian investigative horror). Vinjar attacks using Judo. Both opponents should be a challenge for the investigators to defeat, but the fight should not result in any investigator ending up hospitalised or otherwise severely incapacitated; they are in a hurry to stop Cthulhu after all, and cannot be out of the game for weeks.

If the fight resulted in the use of lethal force or firearms, then the investigators will probably want to leave the scene fairly quickly—especially if it resulted in the death of either Vinjar or Crowley, if not both. The sound of gunshots will prompt Crowley's neighbours to alert the police and the investigators are unlikely to want to spend the

following weeks explaining how they killed two unarmed men who cast 'magic' on them. The confirmed death of either man will lead to major headlines in the newspapers the next day. If the investigators killed Vinjar, both they and Crowley will be vilified in the press, whereas if they killed Crowley, they will be hailed as heroes and vilified. Either way, the investigators will quickly themselves arrested, the likelihood being that they tried and convicted of murder and sent to the gallows. Of course, if this happens, they will be unable to prevent the appearance of Cthulhu and the resulting destruction of London. This is an ideal moment for Vitas Varnas (see Clue Scene 3) to step in and help the investigators. Perhaps he arranges to have them released for wrongful arrest or just because it amuses him, arranges for their escape, but still leaves them wanted by the police for questioning. If Crowley's papers have been confiscated by the police, then he also returns them to the investigators as they leave their cells.

Whichever option you choose, the investigators should leave Crowley with all the papers he had on his table. This should lead to another round of clue sorting and interpretation as occurred at John Doe's apartment. As you did there, just hand over all the clues in a pile and let the players sort it out themselves.





## THE CLUES

**Tarot Cards (handout #13 – 17):** Just hand them out as they are. (Notice that they all have Puzzle symbols on them.)

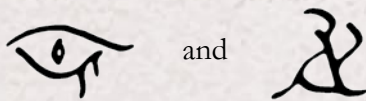
**Futhark (handout #18):** The old Norse runic alphabet. The investigators need this to solve the next clue.

**Runic text (handout #19):** This note is written in runes, which can be translated using handout #18. Once translated, this clue reads 'EIE OF RA'. Experienced investigators or any investigator with knowledge of the occult will recognise this as 'Eye of Ra', the famous Egyptian symbol. Although they not yet know it or remember it, one of the symbols on the Puzzle is the Eye of Ra, namely



Used with the next clue, the investigators have solved another part of the puzzle.

**Handwritten note (handout #20):** This clue is tricky. The note says that "The Hanged Man" (the Tarot card) connects with the Eye of Ra (as deciphered above). Unobservant players may then connect the symbols



Why «unobservant» players? Because Vitas Varnas in Clue Scene 3 told the investigators that "...the old Wizard in Chancery Lane got it all wrong; it's not The Hanged Man; it's The Fool." As such, the above symbols are incorrect. They need to use the symbol found on 'The Fool', meaning **this is the correct combination:**



**"Daylight has finally reached its end" (handout #21):** This text contains no direct clue; it's there to set the mood and serve as a red herring.

**Constellations (handout #22):** No useful information can be gained from this clue. But the reference to star constellations will have some players ponder to find some hidden meaning, maybe even have their investigators take it to the Science Museum for interpretation (where they will be told that it is an astrological chart showing constellations, star formation and their corresponding astrological symbol).

**A page from the *Necronomicon* (handout #23):** This is the page Crowley stole from the *Necronomicon*. Its symbol is one of the five middle ones of the sigil/puzzle.



## CHARACTER SCENE 3 - MEGAN 'ANGEL' SCHNEIDER



**Goal:** Meet Megan 'Angel' Schneider, learn that she reads Arabic, get information about the original *Necronomicon*, and get introduced to her *Divine Portal* spell.

Megan 'Angel' Schneider is a unique woman—a dilettante, a bodyguard, and an occultist all at the same time. Born in a poor area rural Germany, Megan had a tough upbringing and had to fight for every advantage she could get. Life got easier for Megan when her family moved to London in the early 1910s and her father made the family rich during a property boom. This enabled her parents to give Megan a proper education and

unlike her brothers, she found that she excelled at academic subjects. She loved myths and fables, which led to an interest in history and archaeology as well as her favourite subject—occultism!

Studying history and archaeology at university before accompanying several archaeological digs, Megan 'Angel' Schneider experienced her first encounter the Mythos in 1919. She was escorting an open-minded professor through ancient ruins in Yorkshire when a Mi-go was accidentally summoned. It attacked them and Megan quickly used her shovel to bring it down. Fortunately, her tough upbringing and her personal studies seemed to have prepared her for such encounters, so the experience did not frighten her; it only encouraged her pursuit of this kind of life (the poor professor on the other hand was not so lucky and had his brain removed by another Mi-go a few years later).

Megan now lives the life she wants, often undertaking investigations by herself or escorting other occultists and academics on their Mythos-related investigations and field trips. She lives in a four-story Victorian townhouse which she owns, in Kensington. Her 41 Holland Park address is easy to find, as both it and her name are listed in the local telephone directory and she is at home when the investigators decide to pay her a visit. Besides the house's ornate brick façade, the other thing the investigators will note about her house is the name plate on the front door. It has an Elder Sign engraved on it below her name.

When she opens the door, the investigators will immediately recognize her—it is the woman from the Prelude! (This may or not be a shock to the investigators. It depends upon how you want this scene to play out.)

Megan is friendly and helpful when the investigators present themselves at her door, especially if they mention the Mythos, but she has never seen them before and knows nothing of their vision of Cthulhu rising and a drowned London. She quickly invites them inside and leads



them into a spacious living room and offers them drinks. If any of the investigators continue to address her as ‘Miss Schneider’, she will smile and tell them that ‘Angel’ will do (a nickname acquired after having saved more than a few lives as a bodyguard).

If asked about the *Necronomicon*, she tells them that she consults it from time to time while involved in Mythos-business. She last accessed it some three months ago or so while searching for any reference to the legend of King Arthur in it. She also points out that the copy at British Museum is probably incomplete, as it is a translation of a translation. Doctor Dee allegedly copied it from a Greek version, which again was translated from the original Arabic version, the *Kitab Al-Azif*.

Of her many ambitions, finding the original *Kitab Al-Azif* is her biggest dream; she has also taught herself Arabic so that she might be able to read it someday, or at least find the original Arabic meaning in the version found at British Museum. Her own researches have taken her to Paris on numerous occasions as this is where the *Kitab Al-Azif* was supposedly last seen in 1586, when Doctor Dee had it in his possession during his translation together with the Greek version.

If the investigators start talking about gates or portals, Cthulhu, or when ‘The Stars Are Right’, she knows the refrain, “In his house at R’lyeh dead Cthulhu waits dreaming” and its interpretation as “dead Cthulhu waiting dreamingly in R’lyeh to return when the Stars are right”. She gives it little credence though, considering all the Elder Gods to have either disappeared, become extinct, or to be of no importance, except of course, to their frenzied and devout worshippers she occasionally encounters in her investigations.

However, she does know that there is some power in the Mythos, whether it comes from one of these Elder Gods or somewhere else, having learned a few spells during her studies. If asked



about what spells, or spells that may be helpful in their search for what is going on, Megan tells the investigators that she knows a spell that may find gates and portals. She is more than willing to use it.

If the investigators talk about the vision they saw in the Prelude and how she was a part of it, she knows nothing about it. She has not seen them before, had any direct dealings with Cthulhu, or knows any Mythos-connection with St. Paul’s Cathedral. She is though, more than interested in what they have to say, and wants to use her *Divine Portal* spell to confirm their claims and investigations so far.

Should it so happen that the investigators, for some reason, do not mention the Mythos or enquire about the *Necronomicon*, her spells, or knowledge of Arabic, Megan ‘Angel’ Schneider is talkative and friendly enough to somehow reveal the information during their conversation. Once she learns of the possible existence of a portal in London, she will be very keen to try out her *Divine Portal* spell. This may either be immediately or the next day. If the latter, she has sufficient guest rooms to put the investigators up for the night. (Other facilities in the townhouse include a library with an extensive occult section, a personal training room, and a shooting range in the cellar, which includes a selection of Luger pistols.)

Although Megan ‘Angel’ Schneider is good company, nothing more will occur during this scene. ‘Story Scene 1 – The Spell’ should follow next.





## STORY SCENE I - THE SPELL

If she uses her *Divine Portal* spell at a random location in London, Megan ‘Angel’ Schneider will only feel a “presence” in the direction of St. Paul’s Cathedral. If she casts it in the vicinity of the cathedral, she sees several gigantic portals covering the entire sky. This will frighten her a little and she will ask the investigators more questions about what they know about the situation.

If the investigators did not tell Megan about the Prelude and its vision during their conversation at her house, they are likely to do it now. If they are still hesitant, Megan will become more intimidating and insistent that the investigators tell her what the hell is going on and why they were looked so surprised when they first met.

Having learned that she was present during the investigators’ vision in the Prelude—either just now or in conversation at her home—and that its details somehow correlate with her casting of her *Divine Portal* spell and the gates or portals she has seen in the sky, Megan will suggest that she cast a second spell, *Augury*. One of her most post powerful spells, it will she explains, allow the participants to see into the future.

Understanding their Prelude vision as some form of strange glimpse into the future, Megan is willing to cast a spell achieving the same result. The mental cost is heavy though—it will exhaust and unnerve anyone participating in the casting of the spell. (This should be represented by the loss of points of magic and sanity). As a consequence, she will advise them that only the most mentally stable of the investigators should involve themselves in the casting of the spell.

With regard to Megan ‘Angel’ Schneider’s advice, this actually intended to create dramatic tension during this scene. By only having some of the investigators participate whilst the spectators can only watch in silence as the augury plays out, the drama of the scene is enhanced. At least one investigator must take part, ideally more, but not more than half of the investigators. If they all

insist in taking part, just have Megan say that the spell cannot encompass that many persons; it only works up to ‘X’ number of participants (where X is equal to half the number of players, plus one, i.e. Megan herself).

Once the number of participants have been agreed upon, Megan invites them all to her house to perform the spell; she has a special ritual chamber where she researches and casts spells and magic. The chamber, located in the cellar, is dimly lit, only a few candles throwing long shadows on the walls. The walls and floors are marked with various symbols. Although neither the investigators nor Megan ‘Angel’ Schneider will be aware of their true origins or power, some symbols on the walls and floors do enhance spells and magic being cast in the chamber.

One thing does stand out though; two symbols standing together—the investigators have seen this before! (Give them handout #25). Megan does not know their meaning or relevance, but a keen investigator will recognize these symbols from the Prelude.





To cast *Augury*, Megan asks the participants to form a circle and hold hands. She then starts a chanting in an unknown tongue. The spectators see the participants falling into a trance. Time seems to pass and the participants find themselves atop St. Paul's Cathedral once more...

Once Megan 'Angel' Schneider casts *Augury* and the participating investigators have slipped into the trance, this is the moment to play the second, forced music track. The first one was 'Mountains', from the *Interstellar* soundtrack, played during the Prelude. This second track is 'The Wormhole', also featured on the *Interstellar* soundtrack. This is a short track built upon the same melodies and sounds as the 'Mountains' track and also acts as a 'timer' to determine how long the following scene should last. This time though, there is no script for you to follow or set events for you to relay. When the *Augury* spell takes effect, start the music—"The Wormhole" track—and tell the players that their investigators find themselves standing atop St. Paul's Cathedral. With them is 'Angel', now identified as the woman they saw with them in vision in the Prelude and as happened in the vision, she is almost hysterical and shouts to them, "Hurry! The Portal is about to open! You only have two minutes left!"

Now hand over the complete puzzle to the players whose investigators are present on the roof in this augury and sit back and relax as they attempt various combinations using all of the puzzle parts. It is important that only they be allowed to manipulate and arrange the symbols and that only they be allowed to discuss what they are doing. (Make it clear to any player whose investigator did not take part in the casting of the *Augury* that they cannot participate in or comment upon the manipulation of symbols. If necessary tell them to stop.)

This time though, the players and their investigators have some idea as what combinations are correct. Of course, they do not have the complete solution yet, and should they accidentally manage to arrange the symbols in the

correct configuration in the next minute or so, you should ignore it and you should avoid giving the players any indication of their success (just as during the Prelude).

Unlike the events of the Prelude, no portals or water or indeed, Cthulhu himself appear and nothing untoward happens. All that the scene involves is the investigators and their efforts to solve the puzzle of the Sigils.

When the track fades out (after about ninety seconds), take all parts of the puzzle behind your screen again (except those pieces found and kept by the investigators up to this point). They will not see the puzzle pieces again until the very last scene of the scenario, by which time they will hopefully have discovered all of the possible correct combinations.

As the music ends, the effect of the spell will end and the investigators affected will come out of their collective trance. Still in the ritual chamber in the cellar of Megan 'Angel' Schneider's house, they are shaken and exhausted after the experience. Those who did not participate only saw the others simply standing immobile in a trance for two minutes or so. 'Angel' is particularly exhausted from casting *Augury* and will politely ask the investigators to leave as she needs to lie down so that she can regather her strength and ponder upon what she just saw.

As she shows them to the front door, 'Angel' will tell the investigators that the spell shows potential futures only, not definite ones. She does however, impress upon them the need for them to return to her should they learn any more information or need her help. In the meantime, she advises the investigators that a visit to St. Paul's Cathedral is in order. With that, she waves them goodbye.

This concludes 'Story Scene 1 – The Spell'. The investigators are again free to go where they would like, though a natural place to visit would be St. Paul's Cathedral.





## STORY SCENE 2 - THE TOMB

**Goal: To find the missing star chart piece, to confirm that ‘Ar-lun’ is the resting place of Cthulhu, and to discover that they have very little time to stop him from awakening**

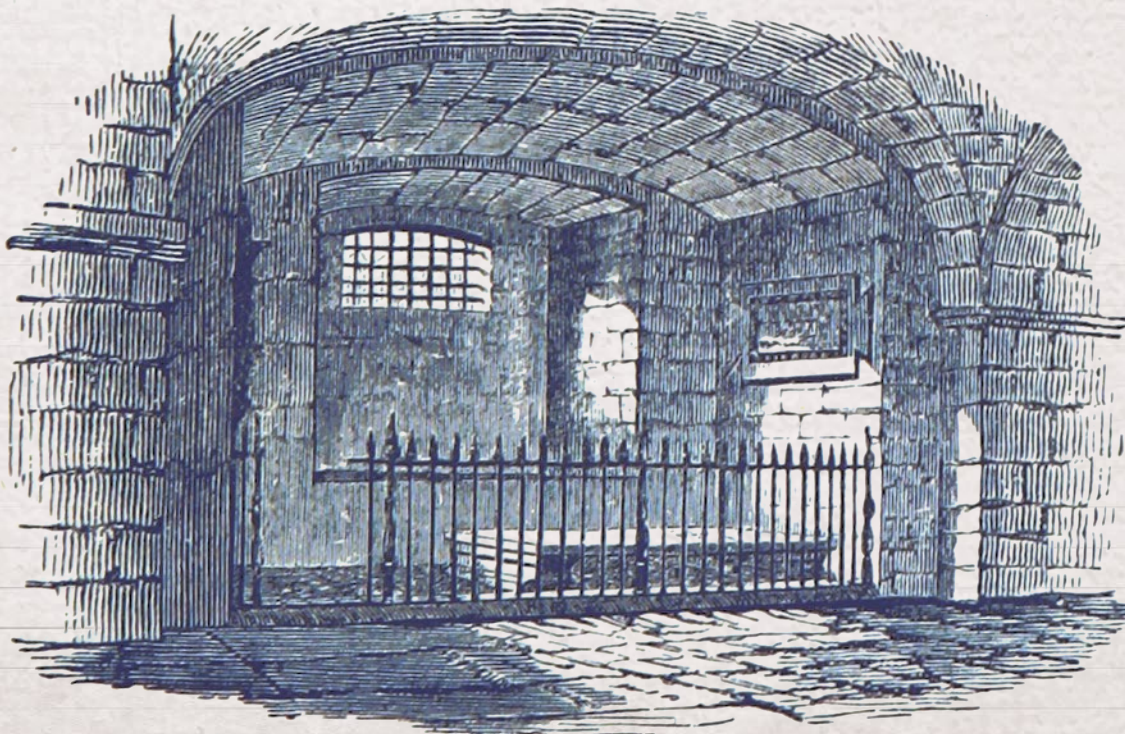
As described in Opening Scene 3, the investigators may have been to St. Paul’s Cathedral prior to playing ‘Story Scene 1 – The Spell’. If that is the case, there was no useful information to be gained (see Opening Scene 3). However, any visit to the cathedral after playing ‘Story Scene 1 – The Spell’ means that new information is available to be discovered.

St. Paul’s Cathedral is a majestic, Anglican cathedral built in the baroque style by Christopher Wren in the late seventeenth century. It stands on the highest point in London and in 1927 it is the tallest building in London and can be seen from almost anywhere in the city. Besides functioning as a church with regular services, it also has begun attracting tourists and is open daily between 10 am and 4 pm. Tourists, including the investigators, are free to roam the massive cathedral. There are likely to be two points of interest to the investigators, the roof, and the tomb of its architect, Sir Christopher Wren.

### THE ROOF

As told in the Introduction Part 2, there is no accessible ‘roof’ *per se* atop of St. Paul’s Cathedral. If you have decided to specify a location, for example, the Golden Gallery, the Stone Gallery, or the dome itself, just stick to it. To continue one of the example locations, let us assume that you chose the Golden Gallery, the highest accessible point of the cathedral. It would also be the same place encountered during the Prelude and ‘Story Scene 1 – The Spell’. If the investigators check the Golden Gallery at any point prior to playing the very last scene of the scenario (‘Story Scene 3 – The End(s)’), they will not find any markings or signs of sigils there.

Access to the Golden Gallery is easy during opening hours, as the front door opens into the entire cathedral, including all stairs and floors. Outside of opening hours, the investigators will need to find another way in, either through one of the many other doors on ground floor or climb up. Smart investigators should have no trouble finding a secluded door at night and loosening the hinges with a crowbar or picking the lock; other suggestions in the ‘extended scenes’ sections below.





The last scene in the game, ‘Story Scene 3 – The End(s)’, ends on top of St. Paul’s Cathedral at midnight. The investigators have until this time to find their way into the cathedral and make their way up to the roof. During playtests, some players used grappling hooks to access the roof. This is a valid option. This is also an option if you chose to define ‘the roof’ as the dome itself, but as stated earlier, it is better to just refer to ‘the roof’ in an undefined manner and let it be up to the players to decide where this is. They will picture it perfectly.

Once the investigators have searched the tomb of Sir Christopher Wren, talked with Megan Schneider again, and visited the Science Museum with the missing star chart piece, they should have all of the clues they need and everything is set for the final scene of *Pax Cthuliana*. This happens on the roof of St. Paul’s Cathedral and is covered in ‘Story Scene 3 – The End(s)’. Before that though, they have some tomb raiding to carry out.

### THE TOMB OF SIR CHRISTOPHER WREN

The architect of St. Paul’s Cathedral died in 1723 and is buried in its crypt alongside other famous persons such as Lord Nelson and Duke Wellington. Wren’s tomb is at the east end of the crypt. His tomb is marked by a simple stone and an epitaph in Latin which reads, “Lector, si monumentum requiris, circumspice.” This translates as “Reader, if you seek his monument – look around you”.

If the investigators check out his tomb prior to ‘Story Scene 1 – The Spell’, they will gain no relevant information. However, if they visit it at any time after ‘Story Scene 1 – The Spell’, they will be approached by an old guide at the cathedral. His name sign reads, ‘Lars Lund.’

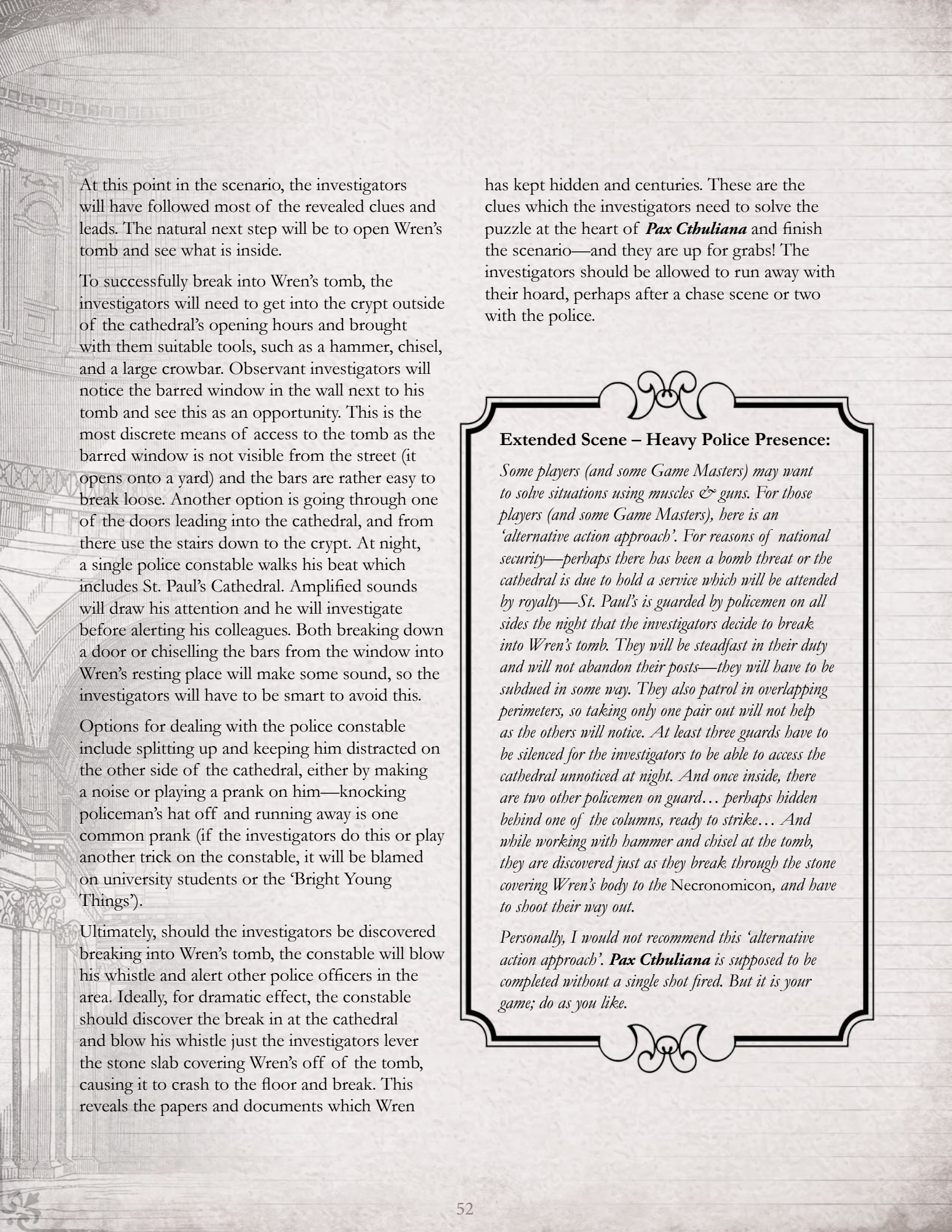
Lars will translate the epitaph for them and is very talkative. He goes on to say that whereas Lord Nelson and Duke Wellington have large, lavish coffins on display in the cathedral, Wren himself has this simple stone slab. Wren in fact instructed



state officials that he not be ‘laid in state’ (that is, have an open coffin) which was normal at the time for persons who had made a great contribution to the crown. Instead, he told his servants that he wanted to be buried with ‘maps, things, and books’ not meant for others to see. Thus, he asked to be laid to rest in the crypt with a stone slab covering his grave so that none could see him or his papers.

Lars has no written proof of any of this, and if asked about from where he has such knowledge, he says he heard it from his father, who also worked as a guide at the museum. He is adamant in what he believes to be the truth about Wren. For the investigators, this is bound to be an open invitation to visit the tomb at a later time, when there are no other visitors, guides, night-watchmen, or policemen around...





At this point in the scenario, the investigators will have followed most of the revealed clues and leads. The natural next step will be to open Wren's tomb and see what is inside.

To successfully break into Wren's tomb, the investigators will need to get into the crypt outside of the cathedral's opening hours and brought with them suitable tools, such as a hammer, chisel, and a large crowbar. Observant investigators will notice the barred window in the wall next to his tomb and see this as an opportunity. This is the most discrete means of access to the tomb as the barred window is not visible from the street (it opens onto a yard) and the bars are rather easy to break loose. Another option is going through one of the doors leading into the cathedral, and from there use the stairs down to the crypt. At night, a single police constable walks his beat which includes St. Paul's Cathedral. Amplified sounds will draw his attention and he will investigate before alerting his colleagues. Both breaking down a door or chiselling the bars from the window into Wren's resting place will make some sound, so the investigators will have to be smart to avoid this.

Options for dealing with the police constable include splitting up and keeping him distracted on the other side of the cathedral, either by making a noise or playing a prank on him—knocking policeman's hat off and running away is one common prank (if the investigators do this or play another trick on the constable, it will be blamed on university students or the 'Bright Young Things').

Ultimately, should the investigators be discovered breaking into Wren's tomb, the constable will blow his whistle and alert other police officers in the area. Ideally, for dramatic effect, the constable should discover the break in at the cathedral and blow his whistle just the investigators lever the stone slab covering Wren's off of the tomb, causing it to crash to the floor and break. This reveals the papers and documents which Wren

has kept hidden and centuries. These are the clues which the investigators need to solve the puzzle at the heart of **Pax Cthuliana** and finish the scenario—and they are up for grabs! The investigators should be allowed to run away with their hoard, perhaps after a chase scene or two with the police.

#### Extended Scene – Heavy Police Presence:

*Some players (and some Game Masters) may want to solve situations using muscles & guns. For those players (and some Game Masters), here is an 'alternative action approach'. For reasons of national security—perhaps there has been a bomb threat or the cathedral is due to hold a service which will be attended by royalty—St. Paul's is guarded by policemen on all sides the night that the investigators decide to break into Wren's tomb. They will be steadfast in their duty and will not abandon their posts—they will have to be subdued in some way. They also patrol in overlapping perimeters, so taking only one pair out will not help as the others will notice. At least three guards have to be silenced for the investigators to be able to access the cathedral unnoticed at night. And once inside, there are two other policemen on guard... perhaps hidden behind one of the columns, ready to strike... And while working with hammer and chisel at the tomb, they are discovered just as they break through the stone covering Wren's body to the Necronomicon, and have to shoot their way out.*

*Personally, I would not recommend this 'alternative action approach'. **Pax Cthuliana** is supposed to be completed without a single shot fired. But it is your game; do as you like.*



Should the investigators be left undisturbed, after an hour's work, they will break through the stone slab and into Wren's resting place. The sealed atmosphere within the tomb has left his clothes mostly intact, while Wren himself is almost mummified. Seeing a partially mummified corpse like this may be a shock to some investigators and if they are shaken by the sight, they might let out a shriek of fright or shock. Which of course would attract the attention of the police constable...

What the sealed atmosphere of the tomb has also kept intact, is a large codex with Arabic words on the back cover. Those able to read Arabic can read the lines '*Kitab Al-Azif*', which roughly translated means 'Book of the howlings of the jinn'. It is more commonly known by its Greek name, the *Necronomicon*.

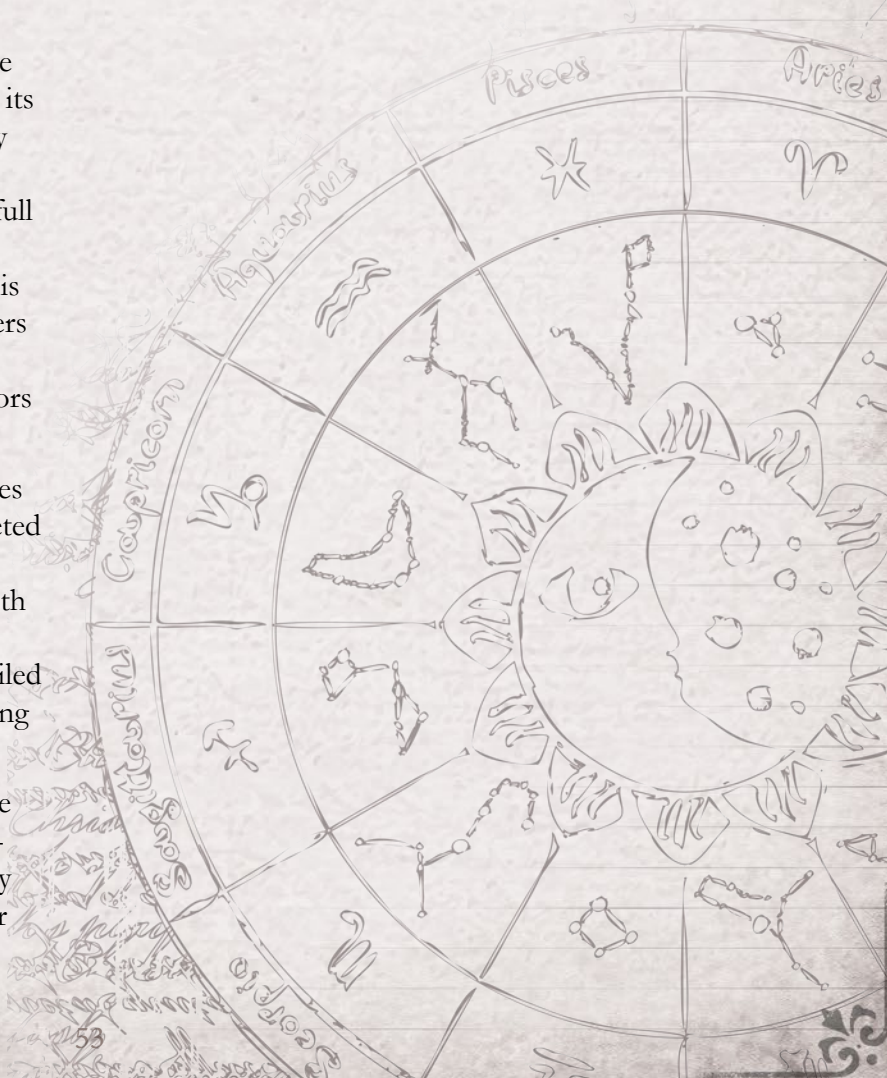
Having the original *Necronomicon* in their hands, supposedly lost a thousand years ago, is likely to be a shock, especially for any investigator with knowledge of the Mythos and thus of the tome's fearful reputation. When anyone skims its pages, they will see that its reputation is wholly deserved—the legends are true, the pages are really written in human blood... The book is full of diagrams, numbers, and symbols, while all of the text is in Arabic. Slipped into the book is also the missing star chart piece (give the players handout #26). Placed together with the part found in John Doe's apartment, the investigators now have the complete chart.

At this point, the investigators have two courses of action to pursue. One is to take the completed star chart to the Science Museum, the other is to take the *Kitab Al-Azif* to Megan Schneider. Both destinations are in Kensington, so a short car journey apart. Both courses of action are detailed in 'Story Scene 3 – The end(s)'. There is nothing more of interest in the tomb.

One final note; what if the investigators decide not to visit the cathedral after 'Story Scene 1 – The Spell', despite Megan's advice? Maybe they are a bit lost or unfocused? One solution is for

Megan to come looking for the investigators, wherever they are and whatever they are doing. If so, she will profess to be feeling better and to have spent some time consulting her books, especially about St. Paul's Cathedral. She has read some texts which indicate that the architect of St. Paul's, Sir Christopher Wren, is somehow involved in this puzzle. She will share the same information as Lars, the cathedral guide, would have done had the investigators met him. (This now means that the investigators will not meet Lars.)

If Megan turns up and provides the investigators with this information, she will also join them on their efforts to break into Wren's tomb. She will also resolutely deal with the police constable—he will be bound and gagged some 37 seconds after they arrive at St. Paul's.





## STORY SCENE 3 - THE END(s)

**Goal:** Have Megan Schneider accompany them to the roof of St. Paul's Cathedral at midnight for the dramatic ending of *Pax Cthuliana*

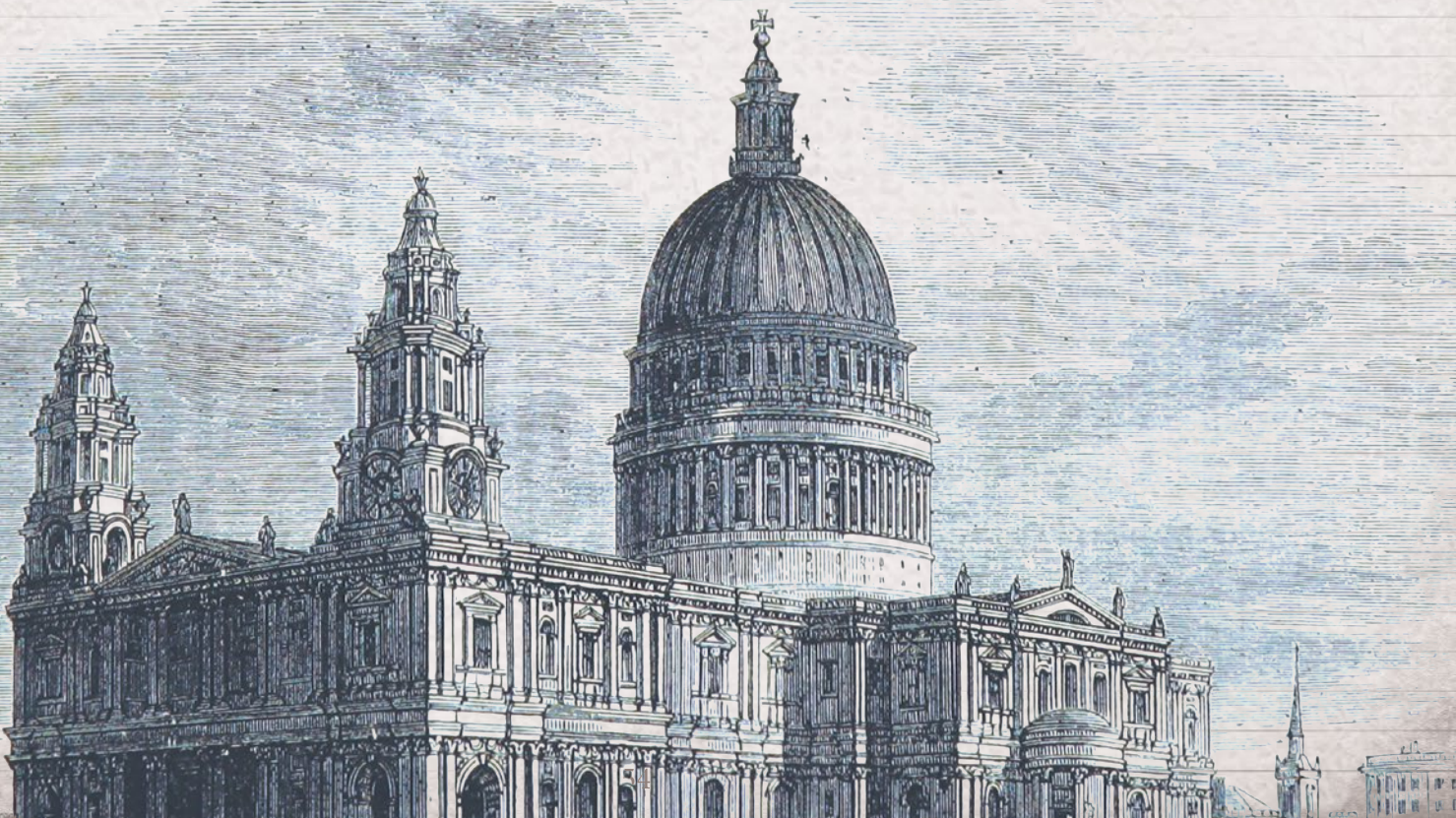
At this point, there should only be two courses of action left, take the now complete star chart to the Science Museum and use the Star Machine or return to Megan Schneider with the original *Necronomicon* in Arabic. Presumably, the investigators gathered these clues during the night, after all, tomb raiding is anything other than a day time job. If so, the likelihood is that the investigators will go to Megan Schneider's house first as the Science Museum is not open yet (it opens at 10 am). Fortunately, the Science Museum is only a short car journey away from where Megan lives.

**Megan Schneider:** Megan is at home when the investigators arrive, having fully rested after the spell she cast. Nevertheless, she trembles when she gets her hands on the original *Necronomicon*. She carefully lays the ghastly tome on the table in her library and starts skimming through the book, looking for immediate differences between this one and the John Dee version from the

British Museum she knows well. She then stops at a famous phrase and starts reading, "Ph'nglui mglw'nafh Cthulhu Ar-lun wgah'nagl fhtagn". This she translates as, "In his house at Ar-lun dead Cthulhu waits dreaming".

If the investigators have not told her all of what they have found out to date or she is not informed about Ar-lun at this point, Megan will just conclude that this proves that there are errors in Dee's translation. If she knows that Ar-lun is an ancient name for London, this is the first phrase she starts looking for in the book. It is also proof that great Cthulhu is indeed resting beneath their very feet and their 'foresight' has alerted them to the imminent danger of his rising and London being drowned. This will shock Megan and it should shock even the most stalwart of investigators.

Megan will quickly regain her focus after the shock. She tells the investigators she needs to study the original in order to find a way to prevent this from happening. She hopes to have some tentative answers in a few hours and asks the investigators to return then.



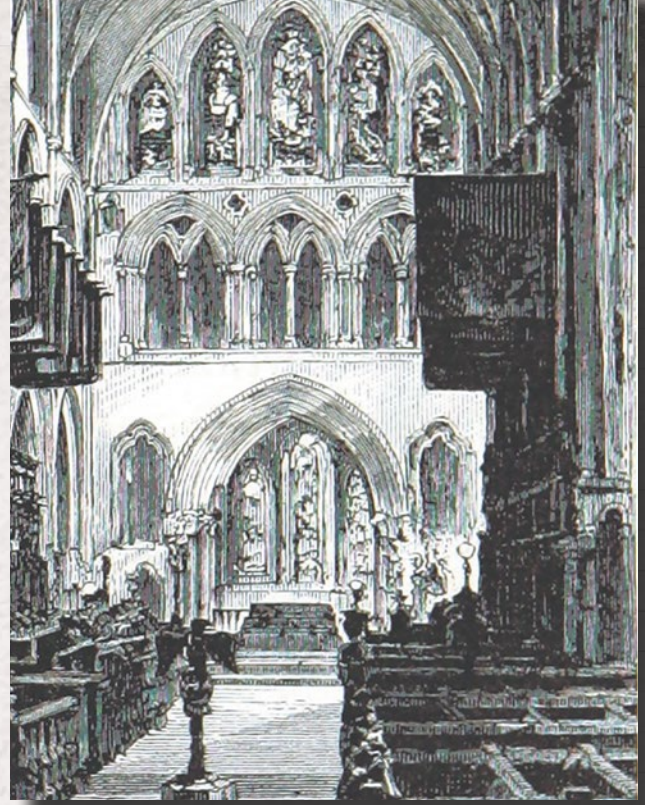


**Science Museum:** The investigators now have the complete star chart in their possession and will probably want to take to the Science Museum in order to enter its information into the museum's Star Machine. They will again meet Associate Professor Per Stalby, who remembers them from their previous visit. When they show him the complete chart, he tells them that this should be sufficient to interpret and input into the Star Machine. He does some calculations on a nearby blackboard, before starting to push buttons and turning levers on the Star Machine. He then does some more calculations, stops a bit, looks surprised, then with a smile tells them: "What a sensational coincidence! This old chart shows a constellation of stars and planets over London tonight at 1 a.m.!"

Any experienced investigators should be shocked at this revelation; after all, 'The Stars Are Right' and 'The Stars Are Right' are right tonight! The investigators know that they have little time to stop it and they that know it is all up to them. Per Stalby may provide no more useful information, though Megan has probably had enough time to discover more information.

**Megan again:** Upon their return, Megan looks anxious. Between some pages in the *Necronomicon*, she has uncovered an insert written by Sir Christopher Wren, where he explains the real purpose of St. Paul's Cathedral. She then relays the information from the St. Paul's Cathedral paragraph in Introduction Part 2. It seems that he believed the Sigil would last for many hundreds of years, but 'Story Scene 1 – The Spell' warns Megan that such is not the case; the Sigil seems to have weakened. Fortunately, she has discovered a spell that restores the Sigil to its former glory and power. The downside is that the spell has to be cast just as the Stars Are Right...

At this point, there is only one thing left for the investigators to do: take Megan with them onto the roof of St. Paul's Cathedral at 1 a.m. and cast



the spell. Megan says that she needs several hours to learn and prepare the spell. She will tell the investigators to return to her about 11 p.m. or so; that would be sufficient time for her to learn the spell and then for everyone to get up onto the roof of the cathedral and prepare the casting.

The investigators are free to do what they want in the meantime. Probably they will check their Sigil pieces and notes up till this point; they should at this point know all of the right combinations bar one. When they are ready, just skip to 11 p.m. and have them collect Megan. It is time to stop Cthulhu.

**The roof of St. Paul's Cathedral, close to 1 a.m.:**

While waiting on the roof, Megan prepares them for what is going to happen. According from what she has been able to read in the *Necronomicon*, at 1 a.m., when 'The Stars Are Right', several large portals will fill the sky. These portals will probably connect to a water planet in the Sirius system from what Megan understands from the text. If not stopped, these portals will tap into the water there and pour out enormous quantities of water. It is clear that they are necessary for Cthulhu's coming, though the significance is not explained in the text.





The trick to stopping this, is to perform a ritual that creates a special version of an Elder Sign (in terms of game mechanics, this is symbolised by the puzzle). In order to succeed, the ritual has to be performed in the light of the portals... so the investigators have to wait until the portals appear in the heavens. There will be no room for errors. What is more, the ritual demands a great deal in terms of magic energy from each of the participants if it is to succeed. All of the investigators as well as Megan, need to hold hands while she performs the ritual. This will create a bond where magical energy is drawn from the investigators to fuel the ritual (this would be called 'Magic points' or 'Power' in many RPGs).

If all goes well, the ritual will close the portals, and it will be hundreds of years, if not thousands, before 'The Stars Are Right' once more. If things go wrong... Cthulhu will appear from the waters, London will be destroyed in an instant, and Armageddon is upon the World. They had better succeed.

**The roof of St. Paul's Cathedral, 1 a.m.:** Close to 1 a.m., Megan asks everyone to hold hands and stay focused whatever happens. She then stares up into the sky. Silent. The atmosphere around the gaming table should be quite intense at this time. As she does this, you should discreetly start the last key song, 'The Place of all Fears' (see 'Use of Music' in Introduction Part 2).

As soon as the music starts, Megan shouts, "It has begun!" When the first portal appears in the heavens, hand over all of the remaining puzzle pieces to the players. Megan shouts again, 'Give it energy!'. At this point, the players should be suffering from some stress as they and their characters try to work out how to combine the puzzle elements in the correct configuration. Fortunately for them, there are only options left,

so it should not take long before they succeed. Megan shouts again: "That's it! It's correct! Keep giving it energy!"

Now, it's time to add even more to the drama. Without involving any dice rolling or some other game mechanics, just tell the investigators that they all lose magical power with which to fuel the ritual. For simplicity's sake, I assume that your preferred roleplaying system uses Magic Points. If so, tell them that they each lose a Magic Point. Then another. Then another. Then...

The trick, for most dramatic effect, is to organise the situation in time to the music. The track is only 2:42 long and some of that time will have been spent reconfiguring the puzzle pieces. The likelihood is that with the time left and the amount of magical energy which has been drawn from them already, that one or more of the investigators will collapse and pass out from the shock and the loss of magic energy. Megan has more Magic Points than any investigator, so she is fine. If your preferred game system does not use Magic Points, just explain how the exhaustion of the ritual has caused one after another to succumb to exhaustion.

But eventually... the investigators will succeed! There will be one, maybe two, investigators still standing plus Megan, the ritual is complete, the Elder Sign is restored, and the World is saved! Or is it...? At this point, you are given five choices as how you would like *Pax Cthuliana* to end. Choose wisely; you may never play this scenario again with the same group of players (and you want it to be memorable for all of the right reasons).

**Normal Ending:** The ritual works, the portals close, the Elder Sign is restored, the world is safe! This is the preferred ending and should be reward enough for the players.

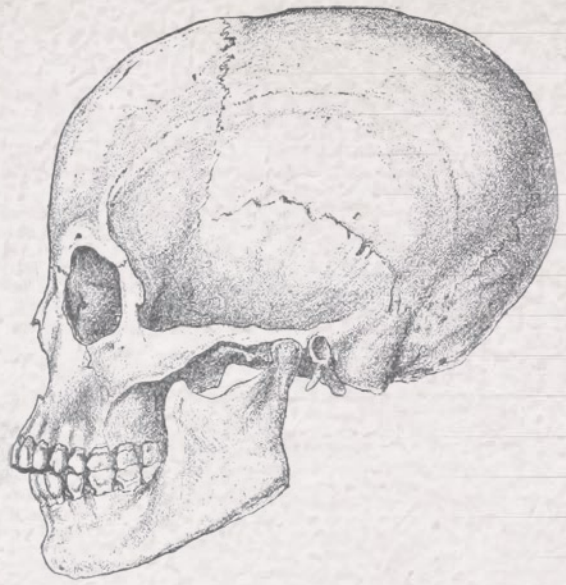


**Chance Ending:** With this ending, the players have to choose one of the three last combinations and settle for that. They cannot retry and ask for confirmation; they have to decide. This option gives the players a 33.33% chance of the ritual succeeding. This ending is the least preferable of the five given, as some players will find it unfair to have all their effort decided by chance in the end. But some groups may like it.

**Wrong Ending:** This might happen if the players have jumped to any false conclusions during the scenario, and have ended up with an incorrect piece of the puzzle. They may have misinterpreted something, missed a crucial clue etc. You should help the investigator, using Megan to correct them in some way. Or you could just punish them for not being thorough enough in their efforts and have the ritual fail and Cthulhu emerge.

**Corrupted Ending:** Reading the original *Necronomicon*, Megan found out that the aligning of stars—"The Stars Are Right"—is not enough for Cthulhu to rise; a ritual is also necessary to fuel his return. And consumed by the madness in the book, Megan succumbs to insanity and wants to help Cthulhu return...

Continuous exposure to the Mythos through her adventures and reading of Mythos texts prior to this endeavour has been hard enough, but reading the original *Necronomicon* tipped the scale for Megan. The mad Megan now uses the investigators (unknowingly) in the ritual to raise Cthulhu. As the investigators faint one after the other from exhaustion during the ritual (described above), the water suddenly starts pouring from the portals. Megan then screams out, "Cthulhu fhtagn! Cthulhu fhtagn! Iä! Shub- Niggurath! The Goat with a Thousand Young!". Any startled investigator then sees Megan look out to the horizon with an empty look on her face. As the water level rises, Megan looks on the investigators one last time and says, "Thank you. Without your



help, I would never have managed to answer the Call of Cthulhu."

Then the first tentacles appear on the horizon and the investigators goes mad. The end.

This 'Corrupted Ending' may be the preferred ending for some Game Masters as well as some players. It is a fitting end for a one-shot scenario or ending of a long campaign. Which ending you use will depend on how well you know your players.

**Wren's Ending:** An alternative to Megan's madness is to keep her sane, but unknowingly a pawn for the dark powers. With this variant, Sir Christopher Wren was in fact a Cultist all along, and St. Paul's Cathedral is actually a summoning point for rising Cthulhu. With this option, the scene progress as the one above, but when the water starts pouring, Megan screams out, "It cannot be! We have been tricked by Sir Christopher Wren! This is no ritual to prevent Cthulhu from rising; it's a ritual to answer his call!" As the water level rises, she falls to her knees, knowing that she and the investigators has been pawns in a long-planned scheme spanning hundreds of years to wake Cthulhu from his sleep...

Whichever one of the five options you chose, *Pax Cthuliana* is finished. We do hope you and your players have had a wonderful time playing it.





## END PART I: FACTS AND FICTION

*“Get your facts first, and then you can distort them as much as you please”.*

Mark Twain

The creation of *Pax Cthuliana* has been centred on creating a good story to keep the players entertained and not so much on being hampered by cold facts. That said, I do believe I have presented the story in such manner that few players (or Game Masters) would notice where I have taken some fictional liberties. For those who consider it be of interest, if not necessarily of import, here are some of the names, places, and persons encountered in the game, facts in place.

### **St. Paul’s Cathedral**

Most of the facts concerning St. Paul’s Cathedral in *Pax Cthuliana* are correct (possibly except the Sigil-part). There has been a church on from the site since AD 604. The present cathedral was designed by Sir Christopher Wren, as part of the rebuilding program after the Great Fire of London in 1666. Its sheer size, grandeur, and baroque style makes it a must-visit each time I’m in London. A visit to the crypt also brings into close quarters with the tombs of Lord Nelson, Duke Wellington, and Sir Christopher Wren himself.

### **Sir Christopher Wren (1632-1723)**

Wren was, among a lot of things, an astronomer, a geometer, and a physicist, but today history know him as one the greatest architects that ever lived. He is responsible for no less than 52 churches in London, including St. Paul’s Cathedral. He was president of the Royal Society and was indeed in Paris in 1665. A week after his return to London, the Great Fire broke out, destroying two-thirds of the city. That Wren studied the original *Necronomicon* in Paris and orchestrated the fire upon his return, is surely a piece of fiction, but rumour has it that Wren was indeed a member of one ‘secret’ society, the Freemasons. Anyway, Wren was a fascinating character worth reading about if you find the time.

### **Hanwell Asylum**

Work on the asylum started back in 1829 and it has gone through a lot of expansions and diverse use during its long history. In 1927, it was formally called ‘London County Mental Hospital’ and was the first purpose-built asylum in England, meant for the insane poor and paupers. Much of the grounds are still in use today. The name in the scenario of people working there and the detailed description of where John Doe is found in his cell is a work of fiction (although such places surely existed in these grounds a hundred years ago). The asylum is built in a neo-classical design and is well worth a visit.

### **John Doe’s apartment above the ‘Two Starving Gnolls’ pub**

I and Even had a trip to London this Spring (2017). We stayed at a pub called *The Culpeper* in Whitechapel. The pub framed the setting for John Doe’s apartment (both the address and the interior). We renamed it the *Two Starving Gnolls*, since that is both fitting for an English pub, as well as being the name of our roleplaying production company (and we really wanted it into the game somehow).

### **British Museum**

The museum is quite as presented in the scenario, though it is impossible to fathom its size until you have been there yourself. There are halls upon halls filled with jaw dropping exhibitions and displays, and even though I have spent days there during all my travels to London, I still come back.



## London Science Museum

The museum was founded in 1857 and has continuously grown to become one of London's major tourist attractions. In 1927, the museum was at the end of an expansion covering more areas and themes, and the 'Star Machine' would fit perfectly into the mix (though the machine is a fabrication of fantasy). The other apparatus mentioned in the scenario were all there in 1927.

## Cleopatra's Needle

The Needle is an Egyptian obelisk which dates from around the year 1450 BC. In 1878, after a near disastrous sea voyage, it was brought to London; that is over *three thousand* years after its construction (my head hurts thinking about this). In fact, it was created some 1400 years before Cleopatra herself was born, so the name is a clear misnomer. Its inscriptions commemorate the military victories of Ramesses II. The hieroglyphs are clearly visible to this day, though it takes a keen eye and a bit of imagination to find the two symbols we have had chiselled on to it.

## J. R. R. Tolkien (1892-1973)

Writer, poet, and professor, most known for his works *The Hobbit*, *Lord of the Rings*, and *Silmarillion*. In 1927, none of these works had come out. In fact, he had just finished his work on *Beowulf*, the translation of the Old English poem mentioned in this scenario (it will not be published until 2014. This was complete in 1926 though, so the years are a slightly bit off. Most role-players have read their Tolkien. If not, start today.

## London city name

The romans called the city *Londinium* when it was a part of their empire and it is from that name London has its name. But where the Romans got Londinium from is still uncertain. An early explanation is indeed *Llyn Din*, a Welsh name meaning 'Lake Fort'—fitting for Cthulhu or what? 'Ar-lun' is pure fiction.

## Aleister Crowley (1875-1947)

Crowley was, among a lot of things, an occultist, a poet, a painter, and a novelist. He studied a lot of different subjects, entered several esoteric, hermetic, and occult orders, and lived a libertine lifestyle making him popular in the press as "the wickedest man in the world" and a Satanist. He did indeed live at 67-69 Chancery Lane in what he called the Black Temple (no. 67) and the White Temple (no. 69), but this was back in 1899. In 1927, when *Pax Cthuliana* takes place, Crowley was living in Paris. The description of the interior of the temples are based on real information. And for the record, Crowley was never charged for anything criminal, and was among many considered a nice guy with a good sense of humour. Now you know it.

## Handout #6

These are all excerpts from Lovecraft's writings. The first part is from *Call of Cthulhu*, the second part from *From Beyond*, and the third part from *The Dunwich Horror*.

## Handout #21

This is nothing Crowley or Lovecraft has written. It is in fact the lyrics to the song 'Mourning Palace' by the Norwegian Black Metal band Dimmu Borgir, first released on their album *Enthroned Darkness Triumphant* in 1997. Well, I did switch the word 'Satan' for 'Cthulhu', but the rest of the lyrics stayed the same. Check out the song if you're looking for some disturbing, haunting Norwegian black metal from its prime days.

## Pax Cthuliana: What does the title actually mean?

'Pax Cthuliana' is Latin for 'The Cthulian Peace' It is a derivation from 'Pax Romana' or 'Roman Peace', the 200-year long era of peace in Roman antiquity which began with Emperor Augustus.

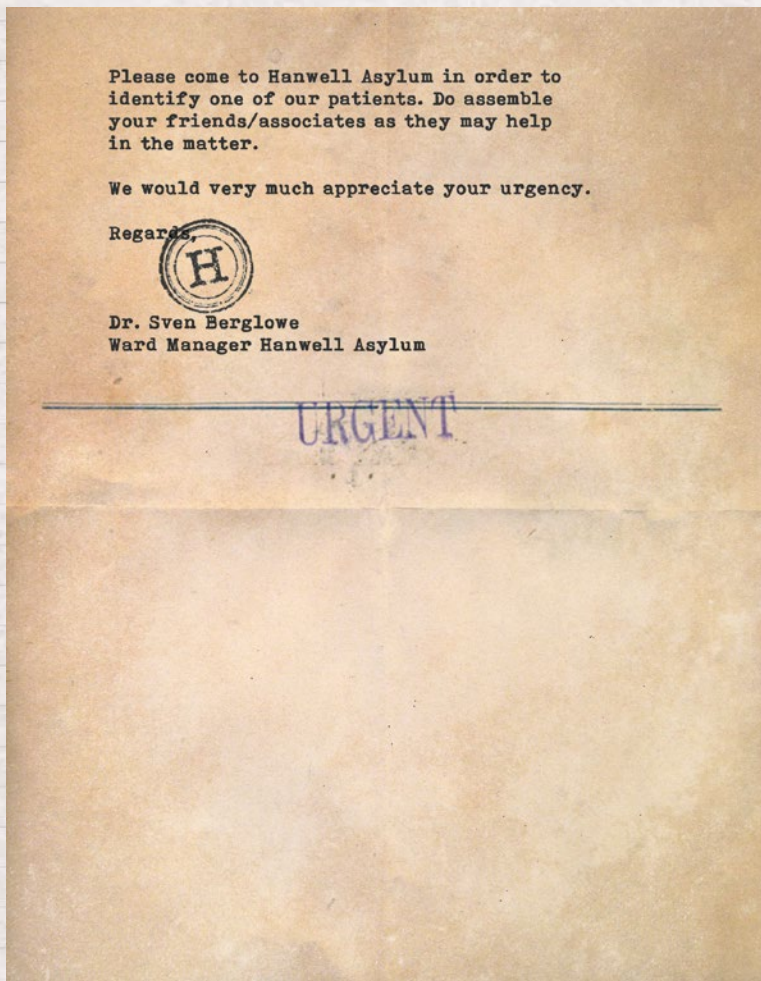




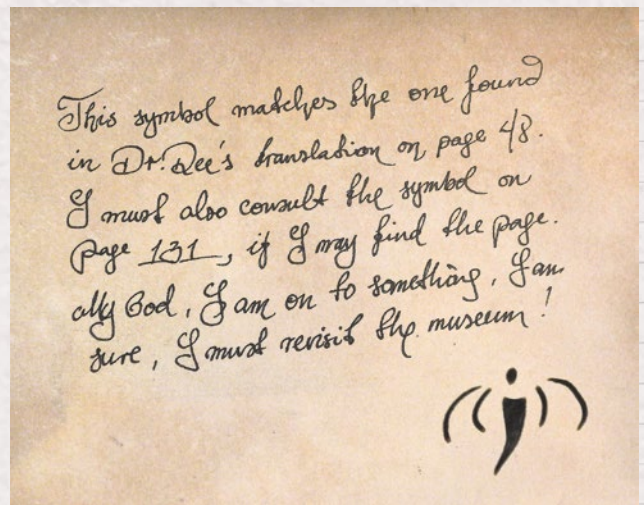
## END PART 2: HANDOUTS

Here follows all of the handouts as they appear in the game. Due to editorial management, we've scaled them down to be able to include them in the scenario. For their original size, you should download (for free) the complete PDF Handout section at [www.drivethrurpg.com/browse/pub/6556/NEVR](http://www.drivethrurpg.com/browse/pub/6556/NEVR) (15 pages long "Pax Cthuliana Handouts"), then print out the handouts directly from the PDF file and cut them out.

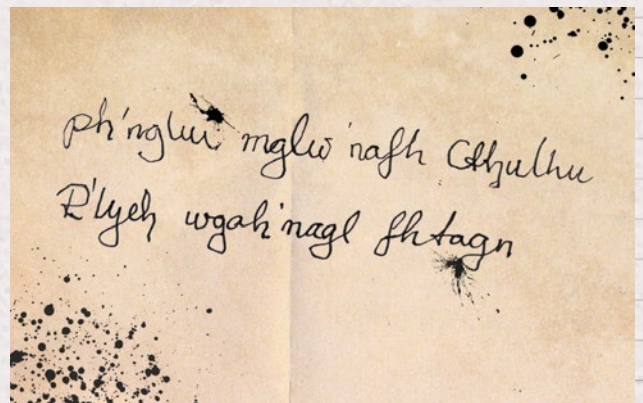
Handout #1



Handout #2

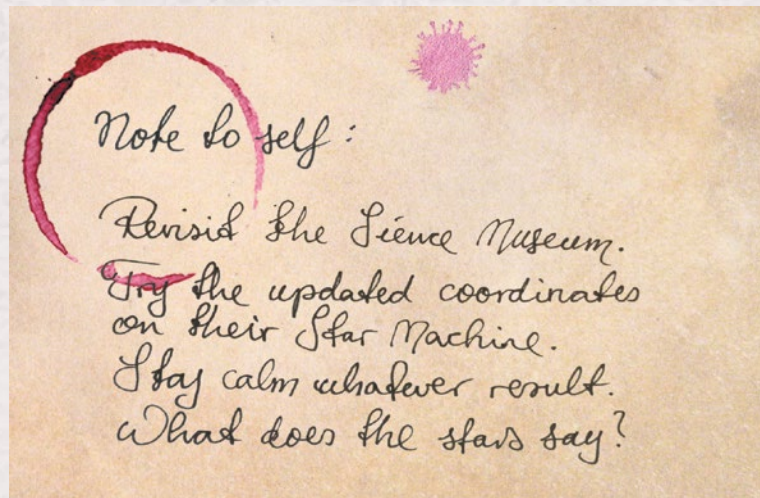


Handout #3





Handout #4



Handout #5

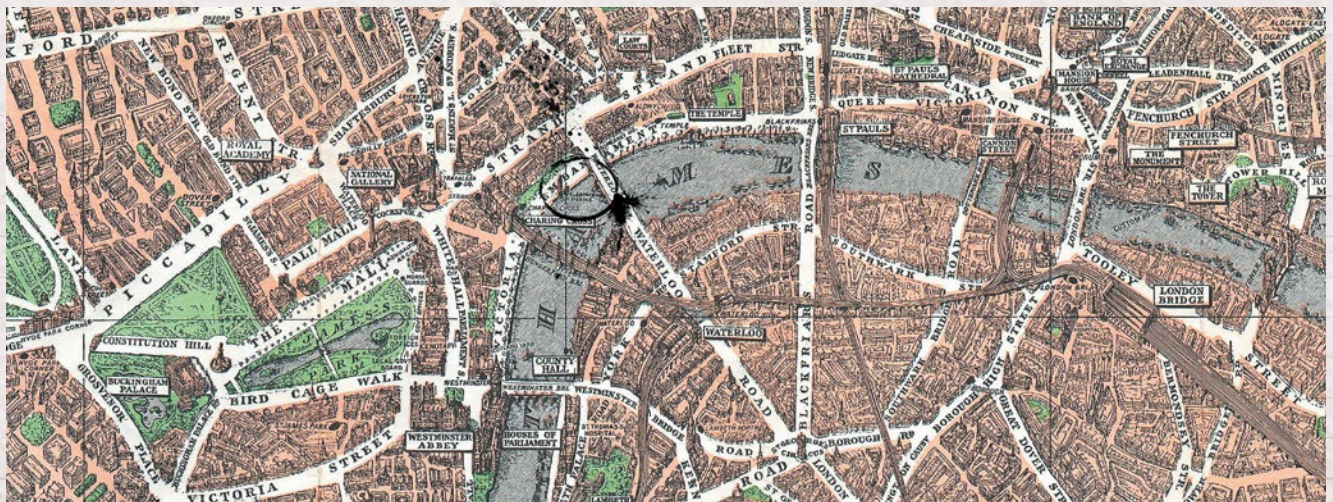




# Handout #6

I know now... there has been always when other Things ruled on earth, and They had had great cities. They all died vast epochs of time before men came, but there were, arts which could revive them when the stars had come round again to the right positions in the cycle of eternity. They had, indeed, come themselves from the stars, and brought Their images with them. But what do we know of the world, and the universe about us? Our means of receiving impressions are absurdly few, and our notions of surrounding objects infinitely narrow. We see things only as we are constructed to see them, and can gain no idea of their absolute nature. Oh, Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They have trod earth's fields, and where They still tread them, and why no one can behold Them as They tread.

# Handout #7





Handout #10

Handout #8

I have a piece of the Sigil. I am  
sure! I must match it to the  
one I saw in the Roman Britain  
room at the British Museum!



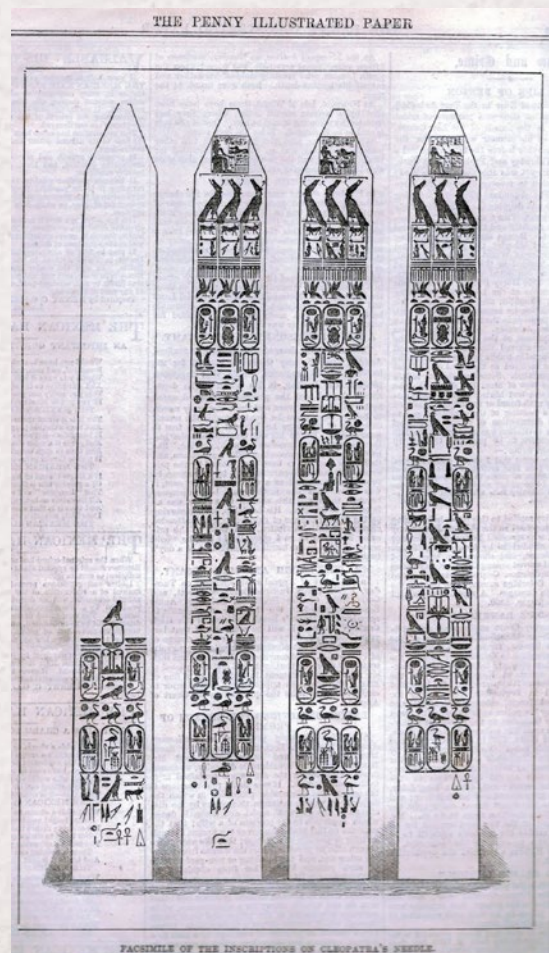
Handout #9

Ar'lun Ar'lun  
Ar'lun! It must be it! I must  
speak with professor J.R.R.T.  
once more while he's in London!

Handout #12

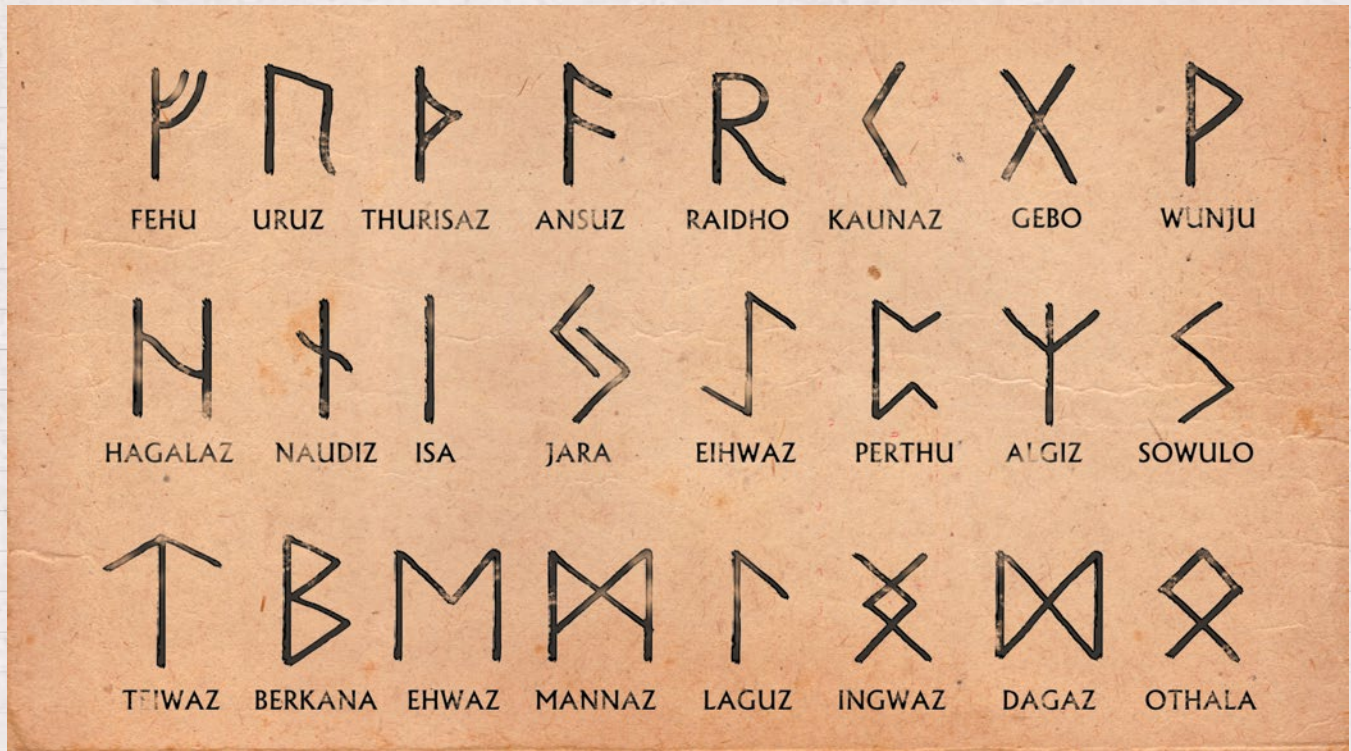
Handout #11

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of page 48:





Handout #18



Handout #13 - 17

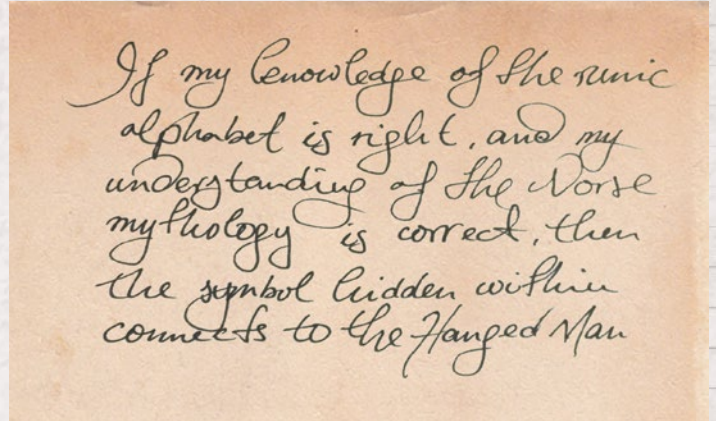




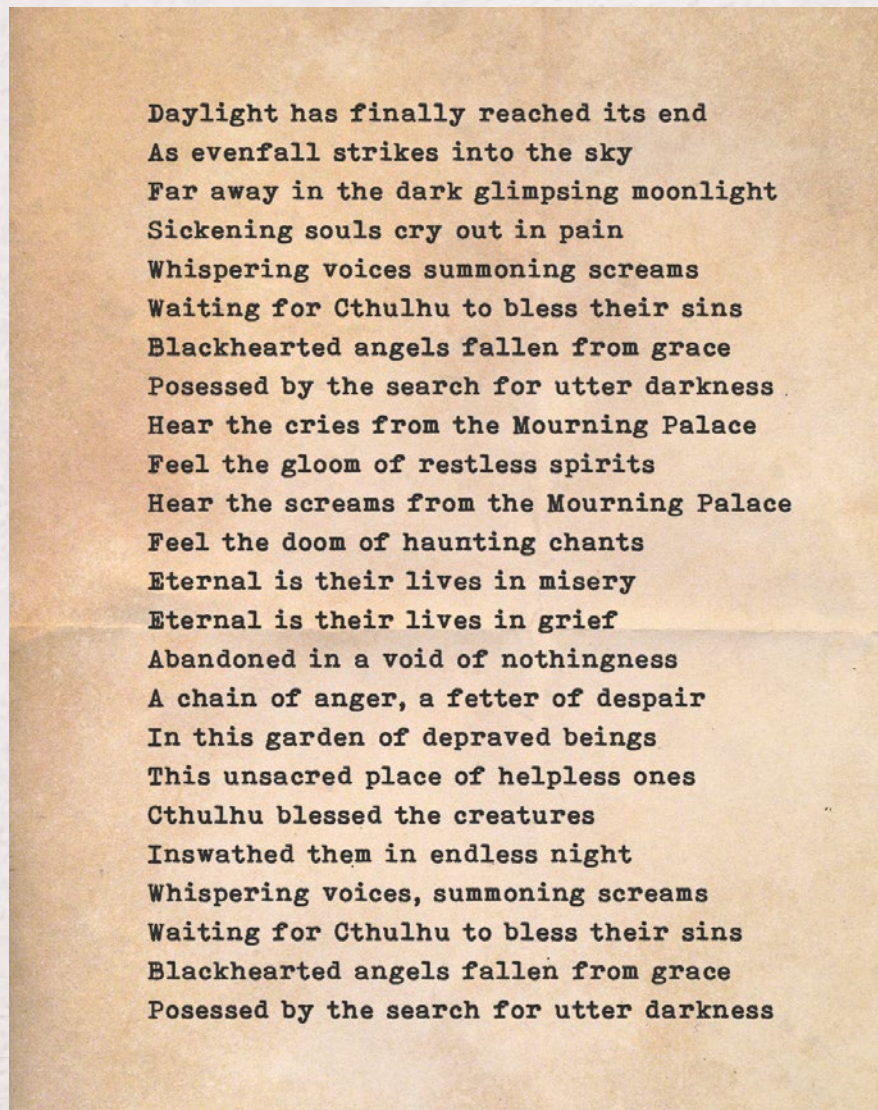
Handout #19



Handout #20

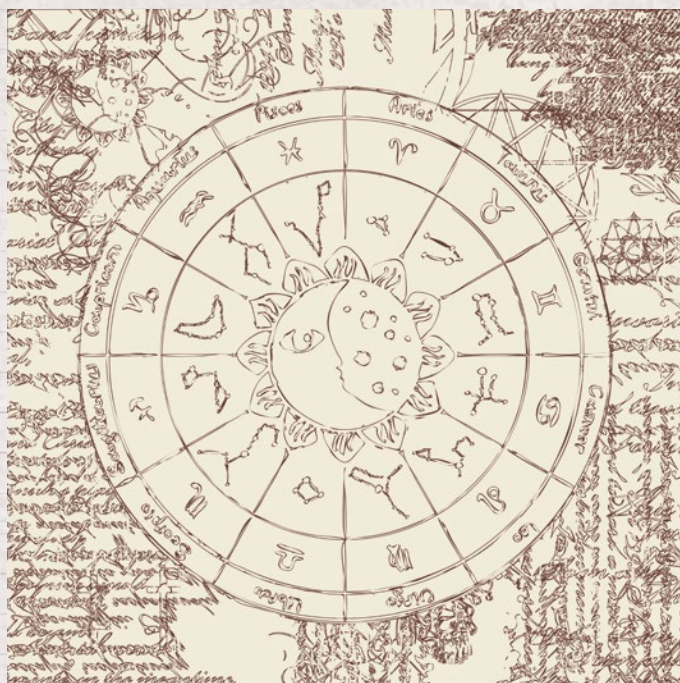


Handout #21





Handout #22



Handout #24

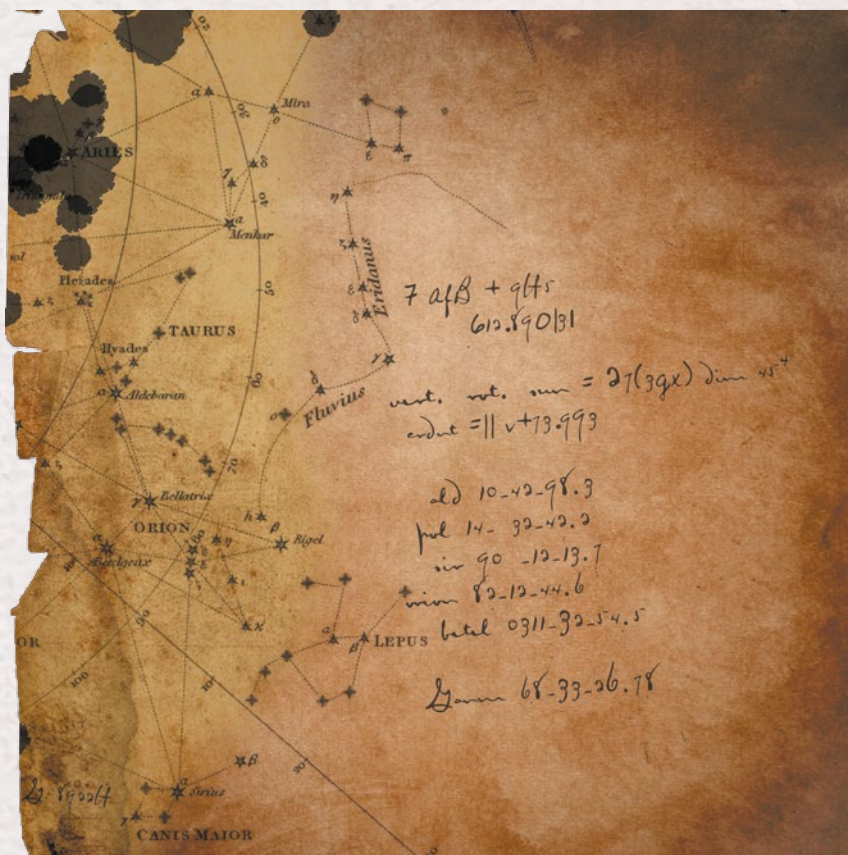


Handout #23

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of page 131r:



Handout #26



Handout #25





## THE SIGIL PUZZLE





## END PART 3: BACKER LIST & TSG

*Pax Cthuliana* began as a game played with my best friends in a dimly lit cabin in the mountains back in 2016. At the time, I had no intention of publishing it. But talking things over with Even during a later trip to London, the idea grew into reality. Both of us knew Kickstarter from earlier projects and we knew the platform would be excellent for such an endeavour. We were dependent on backers though and calculated that at least 150 backers had to believe in and support *Pax Cthuliana* to make it a reality. We were bestowed with far more; within a month after launch on Kickstarter, 507 backers helped us reach almost 700% of our original funding goal!

We want to thank each one of our backers, but some of them must be mentioned individually:

**Lars Øivind Lund (aka Lazarus Gun):** Our biggest backer and a helpful and inspiring gamer/GM and friend. Lars is the only one to have read the scenario prior to its release. In *Pax Cthuliana*, you can encounter Lars in the tomb of St. Paul's Cathedral. Or playing RPGs in Stavanger, Norway.

**Vitas Varnas and Benedikt Simon:** Vitas and Benedikt both provided the background for their characters, as well as photos. Their story and similarity were then drawn and written into the game. You can meet them in Clue Scene 1 and Clue Scene 3. Thanks guys, for inspiring contributions!

**Sven "Doc" Berglowe, Per Stalby, Vinjar Grønstøl and Chris Shellabarger:** They each provided a name and a background, and it was up to me to incorporate it into the game. Sven, Per, and Vinjar kept their original names in the game; their characters are met in Opening Scene 2, Clue Scene 1 and Character Scene 2 respectively. Megan 'Angel' Schneider (who can be met in Character Scene 3, plus the Prelude and all Story Scenes), is named after the real Megan Schneider, who tragically died in a car accident a while ago. With the blessings from her family and friends, she is honoured and remembered in *Pax Cthuliana*, where she resembles the character she often played during her *Call of Cthulhu* game sessions.

**André Roy:** Our very first backer (no. 1), and a supportive person throughout the campaign. Thanks, André!

**Rune Hanssen:** Our backer no. 310, but special in that regard that he is also the creator of the Physical Puzzle option! Yes, if you grabbed the chance to get one of these occult artefacts during our Kickstarter campaign, Rune is the potter! He is also a friend of TSG and a player in the original *Pax Cthuliana* back in the cabin in the mountains.

**And thanks to all the rest of you!**

Ron Lynn  
Melissa & Derek  
Redpaintedblack  
Armand Avancena  
Joseph Diaz  
A. Krebs  
Andrew Dacey  
rb randolph  
Tim Jennings  
James Braswell  
Chris Basler  
noni1702  
Dr. Donald A. Turner  
Aki Riiheläinen  
Luke Atkinson  
LFJD  
Blacrom  
Daniel Ley  
Joran aus den Schatten  
Joe Kontor  
Miguel Sousa Muelas  
David S. Robinson  
Dr Jon Barker  
Chris Spiller  
Samuel Fastenrath  
Seany

Lukas Sommerauer  
virtuadept  
Zak Kendrick  
Timo P.  
Jeff V  
Tristan Bluemoon  
Francesco Bergamini  
Benjamin  
The real OG  
J. Evans Payne  
Robert Barkhald  
Stewart Robertson  
Charlotte Mather  
Claude Féry  
Johnny Leyenda  
Martin Tippmann  
Ian "The Great Old One" Kane  
Mikael Morney - "Mighty Keeper"  
Vic Smith  
Tim  
Charles D. Moisant (Silverphoenix.net)  
Spence  
Zachari Dahrhan  
Garbelion  
Paul L  
William Lewis Overstreet

Scott Crandall  
Seth Skorkowsky  
Mike Trainor  
Will Donovan  
Drakkar Darkholme  
MikolasVII  
Rickard Feiff  
Holger Roman Blumensaat  
Haller camille  
Eirik Grønlien  
MartinO23  
Kent Are Kjorsvik Petterson  
Turkish Thunder  
David Zelasco  
Trond Kenneth Hansen  
Q Earle  
Ulf Henriksson  
Chase Street  
Johan Sandén  
Tom Van Hee  
Markus Plötz  
Cesar Bernal  
Alan O'Hagan  
Ignacio Ruiz Casado  
Andy Simmons  
Casey Kirkpatrick

Rayston  
Jack Gulick  
Patrice Mermoud  
Tobias Lundberg  
Derek Mayne  
David Rothwell  
cpeek  
Thomas Janny  
Garfield  
minna.heimola  
Angus Abranson  
CJ Romer  
Jesse Grier  
Kyle and the Gang  
Dance Game Kyle  
Arran Dickson  
Steven Verbridge  
Nick Welch  
Leon C Glover III  
D. Cardillo  
Joerg Sterner  
eric priehs  
Jonathan Schaffer  
Robert Ojamo  
Jennyfer Wren Binns  
d Bavo n



Åshild & Christian  
 Bryce Undy  
 Rajaat  
 Eric Dodd  
 Lisa "Dr. Cthulhupunk" Padol  
 Jonathan Westhaven  
 Darren A. Placido  
 Ethan bloomfield  
 Jon (Wraith) Williams  
 weirdcollector  
 Ed Kowalczewski  
 Hank Cappa  
 Michael Mihalecz  
 Marcello  
 Trevor J Hitch  
 Tim Page  
 Stu Maine  
 Marc  
 Frank Chloupek  
 Gary Thompson  
 Sveinung Svea  
 Guurzak  
 Joost Vermeulen  
 Gregorowitsch  
 Greg Fleming  
 Jonathan Sharp  
 Damon Wilson  
 Ian Woodley  
 William Mize  
 Brian O Hicks  
 Jonas Schiött  
 Kristina Saunders  
 Skenderax  
 Nathan Van Son  
 Steven "Quiet" Colborne  
 Fabricio Leotti  
 Matthias Pilz  
 Todd W. Olson  
 D. Scott Stewart  
 Nate "DJ Dungeonmaster" Mezel  
 Marurus  
 Samuel Favre  
 Andreas Andersson  
 Cthulhu Reborn  
 José Rospigliosi  
 Hellgore  
 Tyler "The Fool" Cormier  
 Bill Rutherford  
 Chen-Hsun Chiu  
 Ryan Holdbrooks  
 Rune  
 peter peretti  
 Michael McVeigh  
 Simon Ekhamra  
 Håkon Gaut  
 Sverre B. Midthjell  
 Ronny "RoninRa" Anderssen  
 Dominic  
 Gabriel Rahn  
 Curtis Y. Takahashi  
 grendel  
 Francis O'Sullivan  
 Sverre "Deep-one-Slayer" Tore Mauseth  
 Scott Carmody  
 Andrew "Doc" Cowie  
 Stefan Bede, Esq.  
 Gavin Maxwell  
 Nicolas Parent  
 Frank Tonn  
 Francisco Ibanez & Paula Leon  
 Jonathan Powell  
 Alexander Eliesen  
 Quade Archibeque  
 Martin Blake  
 Cameron Guill  
 Länge-John Vrederberg  
 Hermetic Scholar  
 shane jackson  
 Steven Milkowski  
 Lakas Shimizu Forever  
 Markus "Rhyllthar" Busse  
 Jeremiah Gehrig  
 Christopher D. Ainsworth  
 David Waldron  
 Achab  
 Stephen White  
 Suboptimal Von Meh  
 Philippe Isabelle  
 Michelle S  
 Jan Egil "Jedidiah Curzon" Bjune  
 Larend  
 Andy Miller  
 Ravnos Phantom  
 Olwen Lachowicz  
 Vassili  
 Max Moraes  
 Daniele A. Gewurz  
 Gwen Sanchez

R. Eric VanNewkirk  
 Bentley Burnham  
 Matthias Weeks  
 Duncan Webster  
 G Byron Williams  
 Denis Barakhtanov  
 David Chayet  
 Michael Cole  
 B. Lamp  
 Mandokai  
 Lars "Cthooloo" Schäfer  
 eebravol  
 Mattias Snaar  
 Ron Smay  
 Kostas Tzimopoulos  
 Trey Mercer  
 Erik Engberg  
 Okeanos  
 Michael Douglas  
 Big Ted  
 PickleTheCat  
 Bennett Summers  
 Darren Omoth  
 Daniel Schmidt  
 Stefan Anundi  
 kaisa\_vitikainen  
 Ken Finlayson  
 Johan Lövgren  
 Aaron C  
 Mikael T  
 Clint "TOST" Cachia  
 Marius Blom  
 The Nerd's Domain  
 Nicolo' Zamperlin  
 Andreas Loekcher  
 Sampo Laine  
 Renzo Crispieri Th.  
 Peakey  
 Symon Leech  
 Judgement Dave  
 Wayne "Mase" Mason  
 Chris Heffernan  
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 DL Gurnett  
 Carl Walter  
 Darryn Mercer  
 Per Nordén  
 masonmatzker@yahoo.com  
 "filkertom" Tom Smith  
 Lord Clam of Crowton  
 Will Myers  
 Jason Ramboz  
 Alexander Lauck  
 Nicola McBlane  
 Sebastian Ranalli  
 Owen Hughes  
 protatoes  
 Neil Coles  
 HermitFromPluto  
 The Q  
 Robert G. Male  
 Team Andy  
 Omar Amador  
 Edouard Contesse  
 F. Robert Mosdal  
 Boris J. Cibic  
 Pat Bellavance  
 Jorge "Tiberio" Coto Bautista  
 Merry Crystal  
 Dawid "Dievas" Wojcieszyski  
 Andrew James  
 Gukenare  
 Andrea Lo  
 Chris Jarocho-Ernst  
 Escape Room In A Box  
 Liz Cable  
 Chris Miles  
 Raúl Peña Fernández  
 Peter van Liesdonk  
 Eric Topp  
 R.R. Michael Humphreys  
 Brian Lavelle  
 thelibrarycat  
 MattiasM  
 Per-Olov Gothe

pablogons  
 Ryan Wolf  
 Sapper Joe  
 Labich  
 Otto von Eichbaum  
 Tim Shannon  
 Jeremy Seeley  
 Nathan Hill  
 Paul Lukianchuk  
 Brandon Lane  
 Alexandre Pestana  
 Cameron Beere  
 Daniel Brandt  
 Richard Baldwin  
 Caelen Birt  
 Dan Kramer  
 gabfather  
 Marcus Rosenfeld  
 Antonia Schmalstieg  
 Michael Richards  
 Rudy Randolph  
 Heirgeir  
 Sören Kohlmeier  
 Jonathan Korman  
 John Wilson  
 Kimberly W.  
 Adam Marafioti  
 Geraldo Macedo  
 Chris Visser  
 James Enright  
 Vu Pham  
 Raskul Lockfoot  
 Derek Rompott  
 Col. Gary Libby  
 Rik Cameron  
 Charles Leiserson  
 M. Sean Molley  
 Rick Blanco  
 Fernando Segismundo Alonso Garzón  
 Austin  
 Jason S White  
 Marco Xmas Colombo  
 Mark Woods  
 Gil Cruz  
 Hanspeter  
 Antonio dell'Aquila  
 ScarSacul  
 The Roach  
 Patrick Murphy  
 Magnus Gillberg  
 Yannis  
 DUBino  
 Adam Alderman  
 Cory the Unkindled King  
 Daniel Clements  
 Callum Stoner  
 None  
 Felix Egner  
 Tivadar Farkas  
 Roberto Mandrioli  
 Andy Leighton  
 Øystein Bohler  
 Andrew Foxx  
 Henrik Bergendahl  
 Julio "Morgan Blackhand" Escajedo  
 Andrew Bartel  
 Oliver D. Dickerson III  
 Noah Gweek Gribko  
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 Zizones  
 Tobie and Rocky  
 Mateusz Jekiel  
 Inquisitor Corgi  
 Justin Meinert  
 Martin G Hills  
 Arthur Asylgareev  
 Jan Schattling  
 John M Sanders  
 KU  
 Philip J Harker  
 David Roussel  
 Clayton Culwell  
 Bert Isla  
 Tony A. Thompson  
 Matthew Klein  
 Russell Ventimeglia  
 Andrew Smauley  
 Robin Hermansson  
 Mr Pain  
 adumbratus

Wintersun  
 Juan Manuel Escribano Loza  
 Eric Brown  
 Andrew Szeliga  
 FeTK  
 Morten N  
 Keith A. Garrett  
 Doug Wilson  
 Lolof  
 Allen White  
 John WS Marvin  
 Steven D Warble  
 Mikazilla  
 Flávio "Flasa" Stresser  
 Matthew D Shaver  
 Johannes Georg Bargholz  
 Zed Lopez  
 thinlissy  
 Becca McIntyre  
 Bruce L. Wehrle  
 Jeremy Ryan  
 Dub  
 Jack Stockton  
 Xthulu  
 Patricio Fernández  
 Krisztian Nagy  
 Philippe "Sildoefin" D.  
 Andreas Burger  
 Matthew Alford  
 Sir David Daniel South III  
 Christopher E. Eliassen  
 gets-uff  
 Scott Wilson  
 Adam T Alexander  
 Elias Nir Bolg  
 Robert Andersson  
 Castillo  
 Denny "the\_eldar" Buhle  
 Alexey Chebykin  
 Matthew Hartwell  
 Adam Flynn  
 Jonas Saxon  
 Steven Schwartz  
 Alex Moore  
 Keith E. Hartman  
 Nathan Adam  
 Michael Marsden  
 Meister Markus  
 C.J. Lane  
 Richard Sorden  
 Rich Daugherty  
 Megan Matta  
 Warren C  
 Sean Poynter  
 Ignatius Montenegro  
 Maurizio Fondacci  
 Byron Leavitt  
 Corim Aleanra'heal  
 Roberto Martínez Ortega  
 Henrik Jernstedt  
 Steve Deutsch  
 Oliver Graf  
 enty  
 Silvio Herrera Gea  
 Derek Robertson  
 Marcin Kruszynski  
 AAA Luis Ramirez "Stêpark" AAA  
 Josh  
 Nicholas Peterson  
 Millo(TM) Franzoni  
 Henrik Hellbom  
 Stefano R.  
 Rik a Rak  
 Tim Yarham  
 Jeff Palmer  
 Michael Hill  
 Tom & Carol Lewis  
 Tim Moriarity  
 Lakshman Godbole  
 Rhys Roberts  
 Joshua Thorn  
 John Shockley  
 Peter "Berserker" Berneiser  
 Bobbo Malmström  
 Gabrielle Sperling  
 Rastagnon  
 Ralf "Sandfox" Sandfuchs  
 Hagen Munsch  
 Bill Fugler  
 Russ Williams  
 Carsten 'semiomant' Husek  
 Stefan Kreimeier  
 DMC  
 Lene  
 Bettina Orbeck  
 Chris Baratz  
 Clark ARGHNOSTOPSTOPPLEASESTOOOOOOOP Langridge



## About the creators

*Jarle Haktorson* is the writer behind ***Pax Cthuliana***. He bought his first ***Call of Cthulhu*** rulebook (5th ed.) back in 1993 and was captivated. This was totally different from his previous RPG experiences playing mostly ***Advanced Dungeons & Dragons, Second Edition***. During his later studies, he realized he fit the mould of the classic ***Call of Cthulhu*** investigator, studying as he was Latin, Greek, Coptic, history, religion, etc. It also helped that he worked in a mental institution during his studies and came to understand how sanity worked (and didn't work). He is currently the general manager of the Epix Haven gaming company ([www.facebook.com/epixhaven](http://www.facebook.com/epixhaven)), the leader of the local gaming club, and plays board games and RPGs as often as he can, at least once a week. He is proud to be a geek.

*Even Vinjor Røssland* is the creative mind behind the Insight Fantasy RPG books and several other publications at [drivethruRPG.com](http://drivethruRPG.com). He started playing RPGs back in the late 80s, slaying kobolds in ***Dungeons & Dragons***. Taking up the role of Game Master some years later, he has entertained countless people through genres such as fantasy, sci-fi, and horror. Even is in the creative advertising market and has done all the layouts, design work, advertising etc. for this scenario and campaign. He is also the composer of the ***Pax Cthuliana*** soundtrack. Without Even, ***Pax Cthuliana*** would have been nothing but a pile of words. Even is a gamer and a dreamer, and one of his dreams is this game.

*Joseph Diaz* has created the heart of this scenario with his superior illustrations. He has previously worked as a concept artist for productions such as *Game of Thrones*, *Warcraft*, *Europa Report*, and *Sleepy Hollow*. Never has Cthulhu himself felt so threatening or near as in ***Pax Cthuliana***.

*Matthew Pook* is English, and likes tea, Marmite, and fruit cake. He lives in Birmingham in the UK with too many games, an understanding girlfriend, and four cats, all of whom are sisters, and one of which is called Kitler. He enjoys playing RPGs, reviewing RPGs (check out his reviews at [Reviews from R'lyeh](http://Reviews from R'lyeh)), and editing RPGs, particularly for ***Call of Cthulhu*** and the Old School Renaissance. He has been a ***Call of Cthulhu*** devotee since 1983. He volunteered to proofread and edit ***Pax Cthuliana***.

*Two Starving Gnolls (TSG)*: When Jarle and Even sit down to talk, their heads spin with ideas. TSG was created to set those ideas into motion. As such, TSG functions as a development team to convert RPG ideas into playable material. ***Pax Cthuliana*** is the first such idea made a reality.

We'll be back.



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